

Margaret Oliphant

1828 - 1897

**The Rise, Decline and Recovery
of a Reputation**

**A Secondary Bibliography
1849 - 2005**

**By
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Preface and Acknowledgements

With a writer as prolific as Margaret Oliphant, the compilation of an adequate bibliography presents problems. I have elsewhere in two separate bibliographies listed all of her work, fiction, non-fiction and journalism, and her manuscripts. (See below, items 2825 and 2911.) This leaves to this bibliography the task of recording reviews, articles and books on Oliphant from the first review of her first novel in November 1849 down to articles in scholarly journals and feminist encyclopaedias in the 1990s, and recent books on her work, biographical, critical and bibliographical. But regrettably - although with little doubt everything of significance published in Great Britain on Oliphant is included - the bibliography must of necessity be selective. Everything relevant contributed to the major monthly and quarterly periodicals has been included; but in other types of publication gaps are unavoidable. One regrettable exclusion, from the nineteenth century section of the bibliography, is practically everything of American origin. There were many important American reviews of Oliphant's work, and it may be that an American scholar will in due course produce an American version of this book. But there is enough material from British sources to make a very large book. However, there is one unavoidable American inclusion. Henry James, whose views on Oliphant were later very influential, published two articles in American periodicals in 1875 and 1897, and these are essential for an understanding of the development of Oliphant's reputation; indeed his 1897 obituary is directly reflected in the views of many twentieth-century commentators. Since James was living in Britain from 1876 his articles may be considered the first Anglo-American contribution to this bibliography.

It seems useful also to illustrate the American response to Mrs Oliphant's death and to her *Autobiography and Letters*. Accordingly in Appendix Six I include selected details of American obituaries and reviews of the *Autobiography*, especially articles by the important American critic and scholar Harriet Waters Preston, 1836 - 1911. These articles herald the rediscovery of Oliphant in the twentieth century, at first an essentially American phenomenon. And the work subsequently done to reinstate Oliphant as an important Victorian writer has been very much an Anglo-American enterprise, including several cross-Atlantic collaborations. Thus Part Two includes both American and British articles and books - also several articles published in Europe.

The rest of this preface gives details of the principles of selection, inclusion, and arrangement.

Inclusions and Exclusions

All reviews and articles contributed to the major Victorian quarterly and monthly periodicals, including those indexed in the four volumes of the Wellesley Indexes, and such periodicals omitted by Wellesley as *The Eclectic Review* and *The Church Quarterly Review*, are included. Certain types of periodical have special claims to be included. Sectarian periodicals (*The Nonconformist*, *The English Churchman*, *The Guardian*) are included, since they have much of interest to say on novels with religious themes, especially *Salem Chapel*, and also their reviews are sometimes of great intrinsic interest. *The Nonconformist* did not confine itself to works of religious interest, and many of its reviews of novels are perceptive and make significant contributions to our understanding of the novels which it reviews. And *The Guardian*, an Anglican newspaper published in London, is consistently interesting in its reviews of Oliphant novels. Women's magazines have something significant to say of women writers, especially in the latter part of the century, where *The Queen* often makes useful comments on Oliphant novels. And Oscar Wilde writing in *The Woman's World* and Arnold Bennett writing in *Woman* must be included. Also of importance in our picture of Victorian journalism are the illustrated periodicals: *The Illustrated London News*, *The Graphic*, *The Sketch*, *Black and White* and others. Although literary criticism occupied only a small space in these magazines, it was more than mere gossip and elementary summary, more than mere popular journalism; W. Robertson Nicoll, a highly idiosyncratic reviewer, contributed to *The Sketch*, and many book reviews in the other illustrateds are of interest, if only as an indication of the climate of literary opinion. And one thoroughly trivial and frivolous publication, *Wit and Wisdom*, is included, since for a brief period it did invite contributions from writers of some eminence (including, briefly, Oliphant herself, on 9th April, 1892).

Two periodicals have been relegated to Appendix One: *Sharpe's London Magazine* and *The National Magazine*, two magazines of the 1840s, 1850s and 1860s, aimed at a popular readership. Their Oliphant reviews in some instances deserve to be recorded, and this Appendix represents one strand of

reviewing of the earlier Oliphant novels. Like Appendices Two, Three and Four it records reviews which could not be included in the main bibliography.

Newspapers, weekly and daily, made a very important contribution to the reviewing of books in the Victorian age, and the important ones must be included if a reasonably balanced picture of the Victorian response to Oliphant's work is to be made available to the researcher. But a principle of selectivity must be applied when so prolific an author is in question; a bibliography cannot be extended to unmanageable dimensions, and only those newspapers can be included which show consistent - even if intermittent - evidence of a mature and responsible approach to literature. *The Times* selects itself, as do *The Daily News*, founded by Dickens, and *The Morning Post*, remarkable for its literary connections from the beginning of the century. *The Manchester Guardian* and the two leading Scottish newspapers, *The Scotsman* and *The Glasgow Herald*, are the three newspapers published outside London that cannot be excluded, the first as being, under the editorship of C. P. Scott, perhaps the finest of England's provincial newspapers, the other two essential for their comments on Oliphant's Scottish themes. Other newspapers claim inclusion for other reasons. *The Daily Mail* is included to illustrate the fashionable new journalism of the 1890s. But exclusion is unavoidable, and the following nine newspapers, even though references to Oliphant, usually very sporadic, have been found in them, must be excluded: *Bell's Weekly Messenger*, *The Daily Graphic*, *The Era*, *The Globe and Traveler*, *The Morning Advertiser*, *The Standard*, *The Sun* of 1792-1871, T.P. O'Connor's *The Sun* of 1893-1906, and *The Sunday Times*. (Thus, the weeklies *The Graphic* and *The Sunday/Weekly Sun* are included, but not their stable mates *The Daily Graphic* and the daily *Sun*.) The exclusion of *The Sunday Times*, now one of the most intellectual of British Sunday newspapers, may seem surprising. But reviews in the Victorian newspaper were infrequent and of little interest. However, a twentieth-century review is included, 2852.

Bell's Weekly Messenger in its early years published some fairly useful reviews of Oliphant novels; but it was mainly a farming newspaper and book reviewing was clearly a sideline, and after the 1870s this steadily declined and eventually almost disappeared. Even so, its reviews would have been included if Mrs Oliphant had been less prolific; but with regret they must be excluded. However, another newspaper originally excluded was *The Press*, May 1853 to July 1866, becoming *The Press and St. James's Chronicle* from August 1866 until November 1884. This newspaper before its incorporation with *St. James's Chronicle* published several very interesting Oliphant reviews, in particular of *The Chronicles of Carlingford*, which it would be a great pity to lose. Thus at a very late date I have decided to include these reviews in Appendix Two.

Among my list of nine excluded newspapers there are four special cases. *The Sun* of 1792 to 1871 published some conventional Oliphant reviews that do not deserve inclusion, since they are typical of many newspaper reviews of these years. But I include an article of April 1863, since it is one of the first retrospective reviews of Oliphant's work, and reflects the views of her status in the 1860s. *The Standard*, London's daily newspaper, first published mornings, subsequently becoming an evening newspaper, and still surviving as *The Evening Standard*, published some good reviews from time to time, but enough newspapers have already been included, and I have felt obliged to exclude this one. However, there are four exceptions: I include a correspondence on *The Life of Laurence Oliphant*, in item 1728a; a searching review of *The Literary History of England*; an obituary so remarkable that it could not possibly be excluded; and a review of *Autobiography and Letters* which reflects the views held of Mrs Oliphant two years after her death. For similar reasons I include an obituary and a review of the *Autobiography* from *The Daily Graphic*, and also three significant reviews respectively of 1892, 1897 and 1902, but nothing else. *The Era* was mainly a theatrical newspaper, important for historians of the Victorian theatre. It did publish book reviews, but they are of less value than its theatre reviews. But I am including two Oliphant reviews which are of interest, a review of *Agnes* and one of *Sheridan*, where *The Era's* theatrical involvement is relevant. Thus with *The Sun*, *The Standard*, *The Daily Graphic*, and *The Era* I break the rule of including either everything relevant or nothing.

It is not only in the choice of newspapers that selectivity is unavoidable. Every review of every Oliphant book, even the least important, is included within the chosen limits, as is every retrospective article in the monthlies and quarterlies. And reviews of later editions, when found, are included, even if comments are of little interest; but they illustrate the developing debate on Oliphant's work, and sometimes a contrast between the review of the first edition of a novel and that of a later edition shows that reviewers were beginning to understand how to read an Oliphant novel. A stricter selectivity must be applied to other Oliphant references: mentions in books, sometimes of literary or biographical significance; mentions in articles on literary topics, especially in the literary periodicals; entries in encyclopaedias, choosing only

those entries which are of some significance; and, in some ways most interesting of all, those reviews in the weekly newspapers and literary periodicals which comment on the monthly and quarterly periodicals, in particular of serialised fiction in these. Reviewers often responded to a serial developing monthly through *Blackwood's Edinburgh Magazine* (hereafter *Blackwood's Magazine*) or *The Cornhill Magazine* or other magazines, and their comments, however brief, are often of value. But bare indications that a particular serial is progressing "and continues to be of interest" are not worth including. And indeed in this area I must be very selective, since many newspapers give a great deal of space to reviews of the monthlies, sometimes confining the space that they allocate to literature to just such reviews. Only those reviews of the monthlies that have something significant to say on an Oliphant contribution are included.

Another special case is *The Publishers' Circular*. This is an important trade journal published from 2 October 1837; in later years it published many reviews, usually showing professional expertise. But they also tend to be rather bland and indiscriminating, and there are already enough bland and indiscriminating reviews in this bibliography. However, with this periodical it seems right to include a selection of the more interesting reviews, and, as with *The Standard*, *The Sun* and *The Daily Graphic*, I break the rule of all or nothing; and a selection of reviews from *The Publishers' Circular* is included in Appendix Three. The heading "Reviews etc." appeared in this periodical as late as 1 April 1885, preceded by "Books Received", from 15 April, 1869; and, apart from two items, nothing is listed in the Appendix from before 1885. (In fact no Oliphant book was reviewed before 1879, and no books at all before 1869.) If there were to be a sequel to this bibliography I should examine *Bell's Weekly Messenger*, *The Standard* and *The Publishers' Circular* in detail.

A late discovery, when all work on the bibliography seemed finished, was *The Scots Pictorial*. Accordingly it seems best to include details of this periodical in Appendix Four.

A full list of all the nineteenth-century periodicals included in the bibliography appears in Appendix Five. The Appendix includes also those periodicals to which Mrs Oliphant contributed, but which did not include reviews of her work.

In the twentieth-century section of the bibliography discussions of Oliphant's work in literary histories are included, to illustrate the slow development of her reputation or, more recently, the application of scholarly methods of study to her work. But only a selection can be given of those encyclopaedias and biographical dictionaries of recent years that include entries on Oliphant. Most of these entries are purely factual, basing their information on available sources, and only those encyclopaedias are included where significant comment is made by authors who have their own views on Oliphant, for example in feminist encyclopaedias. Many very brief entries in literary histories have no claim to be included in the main bibliography, but eleven of them from the years 1975 to 1997 are included in Appendix Nine, including Margaret Drabble's revision of *The Oxford Companion to English Literature* – where the comment on Oliphant is not much of an improvement on the original *Companion* of 1932.

Most introductions to new editions of Oliphant novels and short stories are included, but introductions to anthologies including just one of her stories are usually excluded, apart from 2777.

In the twentieth century in recent years academic dissertations have more and more frequently appeared, partly or wholly on Oliphant, especially in American universities. These cannot be excluded from this bibliography, but their status is essentially different from that of published articles and books that reflect the developing debate on Oliphant. Accordingly it seems best to list these dissertations in Appendix Eleven; not as part of the sequence of item numbers, simply supplying title and university, but avoiding annotation. I have, immodestly no doubt, allowed my own thesis (2811) to remain within the main bibliography, since to avoid undue repetition in summarising my own contributions to the bibliography, I refer back to the annotation to 2811 in item 2825, my 1986 bibliography of Oliphant's fiction. One other academic thesis, published as early as 1938, is also included in the main bibliography, since it shows that the rediscovery of Oliphant was beginning at such an early date, and in America (2746a).

In the twentieth-century section I have occasionally included items where there is only a brief reference to Oliphant, for example in books devoted to other authors; this gives some indication of how scholars were increasingly showing awareness of her importance. But there would be little point in searching out all passing references to Oliphant's work in more recent years, in particular in the 1990s. Scholars may often refer to her in passing, but such references add nothing to our understanding of her work. Such minor articles, when included, are not usually given a separate item number, but appear in the bibliography with a small letter "a" attached to a number used previously. (And this system is also used when a second article partly about Oliphant is published in the same volume as an item with the number without the "a".) A capital letter A in Part One indicates an item of American origin.

Regrettably completeness at times proves impossible for unavoidable reasons; newspaper editions may be missing or unfit for use at research libraries like The British Newspaper Library; or periodicals for whose existence there is clear evidence seem not to have survived. A disastrous air raid in 1941 destroyed many periodicals at the British Newspaper Library, not all of which are available in other libraries. And many minor Victorian periodicals at the British Library were destroyed in another air raid.

One elusive periodical named *The Messenger*, possibly *The London Messenger*, existed during the 1850s and after; its reviews of Oliphant novels were referred to in the second volume of S. Austin Allibone's *Critical Dictionary of English Literature*, published in Philadelphia and London in 1871, along with reviews in other British periodicals. (See item 1794A below.) It would have been in 1857 that *The Messenger* reviewed *The Days of My Life* and *The Athelings* and in 1858 *Orphans*, as stated by Allibone. The reviewer of *The Athelings* was H.T. Tuckerman. No copies can be traced in British libraries; the British Library catalogues state that *The English Presbyterian Messenger* (included in this bibliography) was at times given the simple title of *The Messenger*. But the three reviews listed by Allibone are not to be found in that periodical, and the only *London Messenger* listed in the British Library catalogues is dated 1862. Accordingly the *Messenger's* reviews of *The Days of My Life*, *The Athelings* and *Orphans* - in the absences of dates and other details - can be merely recorded in this Preface and not entered in the bibliography. (All three reviews, Allibone indicates, were enthusiastic.) An *American Messenger* was in existence in 1858; but this cannot be the required book. Research in 2022 has revealed that in the 1850s there was a British *Messenger*, which seems to have totally disappeared. It is of interest that *The Edinburgh Courant* quotes *The Mesenger* several times, so possibly it was Scottish.

Reviewing Procedures

There are four main methods used by Victorian reviewers in their reviews of books:

1. Independent reviews with separate headings, in the section "Literature", when the periodical is not exclusively literary, or in the main body of a literary periodical. These are often of several columns' length, or in the monthlies and quarterlies of several pages, and give the opportunity for close critical analyses not possible elsewhere. In the later Victorian decades fewer novels were given such treatment, owing to the increasing volume of novels published.
2. In monthlies and quarterlies, after the main articles, a section headed "Current Literature" or "Recent Books" includes briefer reviews of books, examined extensively rather than intensively, but with mature critical judgement. Sometimes, for example in *The Westminster Review*, this section is classified, and the procedure closely resembles the third method.
3. Lists of books are included under a heading such as "The Reader", "New Books", "Novels", "Fiction", books of less importance appearing under a heading such as "Minor Notices". The major weeklies and the newspapers came increasingly to use this method, if they aimed at inclusiveness; it reflects the growing professionalism of the late Victorian period, though it precludes close analyses of books. Newspapers such as *The Glasgow Herald* and *The Scotsman* published classified literary pages. *The Bookman* published "Novel Notes" on novels considered to be of less importance than those to which it devoted separate treatment.
4. Of least value is the method used by periodicals such as *Truth*, *Vanity Fair* and *The World*, where literature is confined to a miscellaneous column headed "Letters on Books", with brief selective comments on books by a named or pseudonymous author. These are of value mainly as indicative of the popular reputation of a book.

Sequence

The arrangement of entries is as chronological as it can be made. Monthly periodicals were always published at the beginning of the month, and indeed were often available at the end of the previous month; accordingly they appear first among the entries for each month, followed by the weekly and daily periodicals and newspapers in date sequence. There is one exception to strict chronology: the quarterlies were usually published mid-month, but are here listed at the beginning of the month along with the

monthlies, to give the scholar the advantage of surveying all the periodicals of highest, most academic, quality in one single sequence. *The Review of Reviews*, edited by W. T. Stead, is, however, a special case; it was published after the beginning of the month so that it could survey the whole field of the monthlies. Accordingly it here appears after the entries for the first days of each month.

Where two or more items were published simultaneously they appear in an alphabetical sequence of authors, where known, followed by an alphabetical sequence of periodicals in which articles of unknown authorship were published. Books appear according to their month of publication (ascertainable from *The English Catalogue of Books* or from reviews in *The Athenaeum*), and are placed after the alphabetical sequence of periodicals.

In the twentieth century, where far fewer entries appear in any one year, a slightly different procedure is followed. Each year begins with books in alphabetical sequence of authors, either of the book itself or of the relevant article in a book by different authors. (However, if dates of publication are known, a chronological sequence is preferred.) Books are followed by periodical articles in chronological sequence. Thus all reviews of a book (*The Equivocal Virtue*, the Zodiac edition of *Miss Marjoribanks*, the Leicester edition of *Autobiography and Letters* and later books) are preceded by the book itself.

There is another difference between Part One and Part Two. Where a nineteenth-century review or article was subsequently reprinted, the original article and the reprint are separately itemised. This helps to give a clear sense of the development week by week of interest in the Oliphant book being reviewed. (For example, reviews in *The Pall Mall* and *St. James's Gazette* were reprinted in the weekly editions of these newspapers, *The Pall Mall* and *St. James's Budgets*.) There seems no point in following this procedure for twentieth-century articles. For these a reprint is simply mentioned in the annotation to the entry for the original article. Or, as in item 2728, the original is mentioned in the annotation to the reprint.

Annotation

Annotations of the entries are designed to be as useful to the scholar as possible. Stress, in summaries of nineteenth century reviews, is laid upon response to themes, characters, plot structure, and to rhetorical devices such as irony or plot parallelism; where a reviewer confines himself to plot summary this is briefly indicated. No attempt is made to elucidate a reviewer's references to details of plot or to minor characters, even where many reviewers refer to a particular minor character; to do this would bulk out an annotation to an unreasonable degree. The first detail of the annotations of some reviews will be the general heading ("Novels", "Recent Literature", "Letters on Books" etc.) under which the review appears (as indicated above under Reviewing Procedures 3 and 4), since such reviews will inevitably be shorter, though not necessarily less satisfactory, than those which appear independently under the title of the book reviewed. Where reviews are very short their length is indicated.

The annotation of the reviews of Oliphant's biographies is confined to the reviewer's discussion of her biographical approach and style. Most reviews devote most of their space to the biographee, not to the biographer, and only when such controversial topics as Laurence Oliphant's involvement with the evangelist Harris take a prominent place in reviews are matters other than Oliphant's approach mentioned in the annotation. For the sake of completeness a few reviews of *Laurence Oliphant* are included which refer entirely to Laurence, and not to Margaret, Oliphant.

A system of asterisks, one, two, or rarely three, is used to highlight reviews that are of particular value, especially because of their great insight into Oliphant's work, but also because of the sophistication of their reviewing skills, even if their response to the novel reviewed is not entirely convincing to the modern Oliphant scholar.

Authorship

The authors of most Victorian reviews, especially in newspapers, are irrecoverable; yet recent research has successfully identified the authors of many reviews and articles in the most important periodicals. All authors identified in the four Wellesley indexes are named in the bibliography. In addition it is possible to identify the authors of all articles in *The Athenaeum* and most articles in *The Spectator*. The library of *The Spectator* owns a set of ledgers, containing hand-written lists of contributions with named authors, covering the years November 1874 to November 1877 and November 1880 onwards. I am grateful to Charles Seaton, former librarian at *The Spectator*, for permission to consult these ledgers on various occasions, and thus to identify the authors of articles on Oliphant, and also her own contributions to the magazine

(included in item 2911). Similar information is available for *The Athenaeum*, and I acknowledge with gratitude the generous assistance of the ongoing *Athenaeum* Project, a joint venture of the City University, London, the State University of Ghent, Belgium, and the Free University of Brussels, led by Professor Oskar Wellens of the University of Brussels. The City University holds in its library the complete sequence of bound volumes of *The Athenaeum*, each article marked in a contemporary hand with its author's name, usually in an abbreviated form. (These volumes were previously owned by *The New Statesman*.) Research undertaken by The *Athenaeum* Project and by myself has successfully identified the authors of all but one of the articles on Oliphant, and I am especially grateful to Susan Holland of the City University and member of the Editorial Panel of the Project, and to Dr Marysa de Moor of the University of Ghent for their help. The *Athenaeum* Project is creating a card index and a database for information on contributors to *The Athenaeum*, and those who are interested should contact Dr Micheline Hancock-Beaulieu at the City University, Northampton Square, London EC1V 0HB.

The only dubious *Athenaeum* attribution is item 402, 31 December 1864. This is signed "C. G."; the marked files have the name "Dixon". This cannot be the editor William Hepworth Dixon, who would appear as "Editor". And the article is obviously from a correspondent. Accordingly, it may perhaps be by an otherwise unknown C. G. Dixon, probably a clergyman; and its authorship appears thus.

Information on *The Spectator* has also been obtained from William Beach Thomas, *The Story of The Spectator 1828 - 1928* (London: Methuen, 1928).

The authorship of articles by R. H. Hutton in *The Spectator* during the years not covered by the ledgers mentioned earlier is identified from the PhD thesis of R. H. Tener: "Richard Holt Hutton, Criticism of Five Nineteenth Century Poets" (Birkbeck College, London, 1960). The authorship of articles by Arnold Bennett is identified from the bibliography of Bennett's work by Anita Miller: *Arnold Bennett: An Annotated Bibliography, 1887 - 1932* (New York and London: Garland, 1977).

Where the signature of articles appears as a set of initials it has sometimes been possible to identify the author; but it should be pointed out that "G.B.S." (675 and 705), contributing to *The Examiner* in 1874 and 1875, cannot possibly be George Bernard Shaw, but is almost certainly George Barnett Smith, 1841-1909; and "Q" (1319 and 1388), contributing to *The World* in 1886 and 1887, is unlikely to be Arthur Quiller-Couch, since subsequent contributions, possibly by the same person, appear with the curious signature "P. and Q." (See, for example, 1428.) During the 1890s Quiller-Couch contributed to the new Liberal periodical *The Speaker*, and it may be that some of the *Speaker* Oliphant reviews listed in the bibliography are by him. But I have not ventured to include his name in the entries.

It is impossible to identify "Q" and "P and Q". Edmund Yates, 1831-94, editor of *The World*, used the pseudonym "P" in *Temple Bar* and "Q" in *The Morning Star*. (See T.J. Carty, *A Dictionary of Literary Pseudonyms in the English Language*, London: Mansell, second edn., 2000.) But reviews signed "P. and Q." continued to appear after Yates's death, and in the bibliography I have not suggested him as author of reviews with this signature. It was no doubt a by-line used by different authors, perhaps sometimes by Yates.

Where an article is signed by an unidentified pseudonym or by-line, or by a name like "The Literary Lounger" or "Barbara", the signature is placed at the end of the entry (preceding the annotation), not at the beginning, as when the author is known.

Some attributions, most of those followed by a question mark, are my own, from internal evidence of style or content, or from a known link between the suggested author and the periodical in which the article appears.

Titles

The titles of Oliphant's books are usually given in a shorter form. Thus her first novel *Margaret Maitland* was originally titled *Passages in the Life of Mrs Margaret Maitland of Sunnyside. Written by Herself*. And the full title of *A Beleaguered City* was *A Beleaguered City, being a Narrative of Certain Recent Events in the City of Semur, in the Department of the Haute Bourgogne. A Story of the Seen and the Unseen*. Those wishing to know the full titles of her novels should examine my bibliography of her fiction, item 2825. In this bibliography only the shorter titles are needed, although at times after the first review of a book I mention the full title. It should be noted that *Stories of the Seen and the Unseen*, in italics, is the title of a book published in 1902. Where the phrase refers simply to a category of Oliphant's fiction, no italics are used. Similarly italics are used for *The Chronicles of Carlingford* when the reference is to specific Oliphant books under review or remembered by a reviewer, but not when that particular sequence of novels is

mentioned as defining a specific period in her work.

Abbreviations

BL: The British Library;
MOWO: Mrs Oliphant (Margaret Oliphant Wilson Oliphant)
NLS: The National Library of Scotland;
NY: New York;
Rev.: Review.
All other abbreviations are self-explanatory in context.

Acknowledgements etc.

In addition to those acknowledgements that I have already made I should like to express my gratitude to the staff at The British Library, the British Newspaper Library, The Bodleian Library, Cambridge University Library, The National Library of Scotland, The University Library of London and the John Rylands University Library of Manchester, who at different times gave me great assistance and guidance in my researches. I am grateful for suggestions by Professor Graham Law at a late stage, including the identification of the reviewer signing himself G.B.S. (See above.)

I also wish to express a personal debt of gratitude to Jeremy Pritchard, owner of the computer on which I learned the use of that instrument and prepared the greater part of this bibliography in the early 1990s, thus facilitating the thematic analysis in Parts I to VI of the Introduction. (Sadly, he died in December, 1993.)

I must also express my gratitude to Joan Richardson, who has worked indefatigably helping me to digitise my three bibliographies and has ensured that errors and omissions were corrected and that the appearance of the text was as attractive as it could be. She was particularly helpful with the Fiction bibliography.

Finally I would like to express my gratitude to Jane Tarrant, who recently did extensive research for me when my disability made visits to the British Library impossible. See in particular item 2723b. Also Oliver Campbell has given me valuable help with the British Newspaper Archive.

I must here mention the correction of a mistake in my bibliography of Oliphant's fiction (item 2825). The 1986 publication of that incorrectly gave the date of publication of *Lady William* as January 1893. This was not correct; the novel was dated 1893, but - owing no doubt to publishing delays - was not finally published until January 1894, as proved by *The English Catalogue of Books* - and also by the reviews listed in this bibliography. The mistake has been corrected in this updated, digitised bibliography. In addition, in the bibliography (item 2937) I record an omission from my 1997 Oliphant non-fiction bibliography (item 2911), as noted in DJ Trela's review of my book. This mistake is corrected in the updated, digitised non-fiction bibliography.

Similarly, I am alone to blame for all mistakes in and unplanned omissions from this bibliography; and I should be grateful if scholars who use it would point them out to me.

*

Oliphant Books in Print

Regrettably not many of Oliphant's books are easily available at the time of writing (2006). Virago published the complete *Chronicles of Carlingford* in the 1980s, but these went out of print long ago, although two have been reprinted recently: *The Perpetual Curate* and *Miss Marjoribanks*. The *Autobiography* in its complete edition, edited by Elisabeth Jay (OUP, later reprinted by Broadview Press), is still available, and so are three novels, *Miss Marjoribanks*, edited by Elisabeth Jay (Penguin Books), *Hester*, edited by Philip Davis and Brian Nellist (OUP), and *Phoebe, Junior*, edited by Elisabeth Langland (Broadview Press). And *A Beleaguered City and other Supernatural Tales*, edited by Jenni Calder (Edinburgh: Canongate) keeps available her supernatural fiction, so much admired by many scholars. These are mentioned in the Introduction. However, two American publishers have specialised in the reprint of 19th century books that are not easily available and these are not mentioned in the Introduction because

they are not usually found in university libraries or British bookshops. The publishers are Adamant Media Corporation, reprinting many Oliphant books in their Elibron Classics, and Kessinger Publishing with a much shorter Oliphant list. For the sake of completeness this is the Elibron list in alphabetical order: *Agnes, The Athelings, A Beleaguered City, Carità, A Country Gentleman and His Family, The Cuckoo in the Nest, The Duke's Daughter, For Love and Life, The Greatest Heiress in England, Harry Joscelyn, He That Will not When He May, Innocent, In Trust, Kirsteen, The Ladies Lindores, The Library Window, A Little Pilgrim in the Unseen, The Little Pilgrim Further Experiences, Madonna Mary, May, Memoirs and Resolutions of Adam Graeme of Mossgray, The Minister's Wife, Miss Marjoribanks, Mrs Arthur, Old Lady Mary, Old Mr Tredgold, Ombra, The Open Door and the Portrait, The Perpetual Curate, The Primrose Path, The Railwayman and his Children, The Rector and the Doctor's Family, A Rose in June, Salem Chapel, The Secret Chamber, The Sorceress, The Story of Valentine and His Brother, Two Strangers, Whiteladies, Within the Precincts, The Wizard's Son, Young Musgrave* and these works of non-fiction: *Dress, The Makers of Florence, Royal Edinburgh, Sheridan, and The Victorian Age of English Literature*. And the Kessinger list is *A Beleaguered City, Kirsteen, The Library Window, A Little Pilgrim in the Unseen, The Little Pilgrim Further Experiences, Old Lady Mary, The Open Door and the Portrait, Salem Chapel, The Secret Chamber* and these works of non-fiction: *Makers of Florence* and *Royal Edinburgh*. Also two other American publishers have recently reprinted *A Beleaguered City* (IndyPublish, 2006), *Jeanne d'Arc* (IndyPublish, 2003) and *A Little Pilgrim in the Unseen* (Wildside Press, 2005). Darf Publishers of London reprinted *Jerusalem*, a copy of which is at BL. This is a long list of reprints and it is not possible to say how many of them are easy to find, especially in Great Britain. But scholars who wish to read Oliphant's work without recourse to the major research libraries may find these lists useful.

In addition Oliphant's complete works are available in microfilm. See Appendix Twelve.

In the 2010s there has been a proliferation of reprints of Oliphant fiction by a wide range of minor publishers, fiction and non-fiction, novels and short stories, some of which had never been republished before. There is no need to give full details here.

Libraries holding most or all of Mrs Oliphant's work

Great Britain

The Bodleian Library;
 The British Library;
 Cambridge University Library;
 The London Library;
 The National Library of Scotland;
 also
 The Royal Library, Windsor Castle.

United States of America

University of California, Department of Special Collections;
 University of Texas, Humanities Research Centre; includes the Robert Lee Wolff collection (cf. item 2819 below);
 Princeton University Libraries, Rare Books and Special Collections; based on the Morris L. Parrish collection of Victorian novelists.

INTRODUCTION

Whoever writes on Margaret Oliphant must engage with two interlocking phenomena: her ability, while producing during her nearly fifty-year career more than a hundred works of fiction, to sustain unweakened one of the most remarkable, distinctive, individual voices of the nineteenth century novel; yet on the other hand the entire failure of this achievement to earn due recognition and the substantial reputation of Dickens or George Eliot or Charlotte Brontë - or even Trollope. A bibliography like the present one may serve as a documented survey of the first phenomenon, and offer suggestions towards an explanation of the second phenomenon. No writer with such gifts has been so entirely obliterated after death; her name was not included among the major names of the Victorian novel, was scarcely more than briefly mentioned at all by literary historians, until the fourth quarter of the twentieth century. By working through this bibliography it is possible to trace the progress of critical opinion from Oliphant's first book to the posthumous publication of her autobiography, and to identify the influences which promoted an appreciation of her true value, or which, more frequently, led to misleading judgements of her work.

Mrs Oliphant's career can conveniently be divided into four phases, markedly different in the nature of the work she was doing, in the response of critics to that work, and in the cultural climate which provides the framework for an assessment of it and the response to it. These four periods are: 1849-1862, a period of early immature novels in which in spite of the evidence of intermittent gifts Oliphant apparently made little progress towards self-discovery as a novelist; 1862-1876, the period of *The Chronicles of Carlingford* and their immediate successors, in which Oliphant's identity as a novelist was discovered both by herself and - more tentatively - by reviewers and critics; 1876-1890, when Oliphant's talents deepened and acquired a richness and complexity which few critics were able to appreciate with consistent success, although they increasingly addressed themselves to the phenomenon of her inexhaustible creativity; 1890-99, the transformative decade in which Oliphant found herself increasingly out of sympathy with the cultural climate, though not in fact in the view of the most perceptive critics and obituarists.

I

Fiction, 1849-1862

Margaret Maitland, published in November 1849, was immediately recognised as a distinctive new voice, a promising successor to the Scottish novels of Sir Walter Scott and, more significantly, John Galt, whose name was mentioned by several reviewers. It remained the one novel to which later reviewers frequently returned to assess the progress that Oliphant was making; and it has found admirers even in the late twentieth century. But it is essentially an immature novel, contrived, lacking in homogeneity, and self-conscious in style, and in no way a meaningful introduction to Oliphant's true gifts. Thus reviewers who made a nostalgic use of it to test her later developments were largely misguided. However, the reviewers of 1849 noted a strength and a weakness, which were later to be typical of Oliphant's work as a whole: a sensitive feeling for a quietly portrayed domestic environment, and a temptation to over-ingenious melodramatic plotting. The finest review of *Margaret Maitland* appeared in *Fraser's Magazine* in 1850 (17), and is the first evidence in this bibliography of clear insight into Oliphant's special gifts - even so early - and for the "unity of design ... and harmony of colour" which later - many years later - are to be found in her best work.

Although through the 1850s reviewers found much to admire, a note of disappointment crept gradually into their reviews. *The Critic*, one of the most important of the periodicals of the decade, more than once warned Oliphant of the dangers of over-production; so early did this recurrent theme make its appearance in discussions of her work, long before economic necessity and the pressure to educate her sons made unremitting work unavoidable. But those critics of the 1850s who were not content with mere enthusiasm for the heroines and the settings of the novels were to some extent justified in finding most of the successors to *Margaret Maitland* inadequate, lacking in direction and crippled by ill-judged plotting. She was considered to be essentially a novelist of Scottish themes, and her ventures into English territory (*The Days of My Life*, *Zaidee*, *The Athelings*, *Orphans* and its sequels) were considered to be less satisfactory.

It should be remembered that Oliphant's novels did not consistently appear under her own name until the 1860s. She usually appeared as "The Author of *Margaret Maitland*", although the two ambitious

novels *Zaidee* and *The Athelings* carried her name on their title pages. The sequence of novels initiated by John Drayton, and including *The Melvilles*, *Ailieford* and *Christian Melville*, was never credited to her at all, and reviewers were able only to compare later novels in the series with John Drayton. *Katie Stewart*, though it was later one of Oliphant's best-loved novels, was published anonymously and not recognised as by "the Author of *Margaret Maitland*", and none of its reviews are of any interest; *The Quiet Heart* appeared as "by the author of *Katie Stewart*" and all reviews treat it in isolation. Any survey of the progress of reviews of Oliphant's work in the 1850s must bear this in mind.

With this proviso, it is possible to identify certain recurrent themes in reviews of Oliphant's work in this first phase of her career. She was seen from the first to have a gift for characterisation and a preference for simple domestic scenes in placid provincial settings, with very little interest in narrative or "plot". (The inverted commas are necessary since reviewers were never certain what they meant by this word - a problem that will later be discussed in detail.) She was admired for her high moral tone, even for the earnestness of her moralising, an inevitable preoccupation of early Victorian reviewers, for the truthfulness of her portrayal of ordinary life, of domesticity, and of life in the humbler levels of society, and for her stress upon "the gentle flow of the domestic affections" (129). A note of "tenderness", sometimes becoming "charm" (a word which, when used by later reviewers, is extremely misleading), is frequently highlighted, while gradually reviewers recognised much humour in her work, though scarcely ever the irony which was tentatively developing in the late 1850s. However, 268, partly a survey of her career, comes as near as any review in the early phase of Oliphant's career to the identification of her ironic stance - seen as the use of a distanced point of view. Many reviewers concentrated on not always very discriminating praise of her characters, especially the women. Catherine Douglas, the forthright old lady of *Merkland*, was the first clear evidence of Oliphant's preference for women of intelligence and independent mind, and was singled out for enthusiastic admiration by many reviewers. But with few exceptions reviewers scarcely noted her growing interest in complex states of mind, except in discussions of the self-tormenting heroine of *The Days of My Life*.

Many reviews of early Oliphant novels concentrate on religious or political themes, particularly when writing of *Caleb Field*, with its study of the English Puritans, and of *John Drayton*, with its themes of Chartism and unemployment. Such novels are treated, not so much as literature, more as studies of current affairs, or history. But those reviewers who were not misled by their own prejudices were ready enough to recognise Oliphant's freedom from bigotry and undue bias, her avoidance of fanaticism in her handling of religious and political themes.

The two novels with which Oliphant made a premature bid for fame by aiming at complexity and ambitious themes, *Zaidee* and *The Athelings*, can be seen in the perspective of her mature work as entirely false starts and failures; reviewers found in them much absurdity, novelistic contrivance, forced melodramatics and a romanticism of tone, qualities strangely at variance with her preference elsewhere for quiet domesticity and a scrupulous avoidance of sensationalism. This approach can be studied in 157, 205 and 207; and in 209 George Meredith distinguishes between what is entirely expendable in *The Athelings* and what shows promise of useful future development. Perhaps the most perceptive analysis of an early Oliphant novel is Geraldine Jewsbury's review of *The Laird of Norlaw* (226), which stresses the imperfect control over her material that results from the choice of an over-ingenious plot. Jewsbury blames the tyranny of the three-volume novel for the damage to *Norlaw* and this complaint, so familiar among Victorian reviewers, is found also in 125.

In the 1850s and later Geraldine Jewsbury, 1812-1880, published many reviews of Oliphant in *The Athenaeum*. She was a novelist herself, and she reviewed with shrewd sensitivity to the mechanics of fiction. I add here a complete list of her reviews during this period, even though some of them are much more conventional than others: 53, 85, 131, 139, 158, 182, 183, 215, 226, 245, 251. (There are later reviews, of *Heart and Cross*, *A Son of the Soil* and *Brownlows*, 360, 443, 486, which are rather disappointing; but a review of a new edition of *Christian Melville*, 646, is as sharply ironic as this immature novel deserves, and should be compared with her earlier review, 182. It is the last appearance of Jewsbury as a reviewer of Oliphant.)

Another fine early review is Ebenezer Syme's review of *Adam Graeme* (91), very perceptive in analysing Oliphant's distinctive qualities, her strengths and weaknesses, even so early. Syme too sees the three-volume novel as a harmful influence on her work.

Apart from the reviewers whom I have mentioned most of the comment on this first phase of Oliphant's career is conventional and of little aesthetic significance. But indeed her early novels only intermittently give scope for close critical analyses. The periodicals which most deserve to be taken

seriously for the intelligence of their approach are *The Athenaeum*, *The Critic*, *The Examiner*, *The Leader* (to which George Henry Lewes and George Eliot contributed, though not on Oliphant), *The English Review*, *The Literary Gazette*, *The Spectator*, and in the early 1850s *The Atlas*. In addition, *The Saturday Review* was founded in 1855 and became one of the most ruthless of periodicals in its reviews. Some awareness was shown of the art of the novel, as when reviewers complain that a book is "inartificial" (lacking in true artistry): 13 and Geraldine Jewsbury in 85. But clearer evidence of a matured rhetoric of the novel is not to be found until later decades. However, it is interesting that a reviewer in *The Critic* commented on Oliphant's failure to "realise" her characters in *Magdalen Hepburn* (132), thus anticipating the critical vocabulary of the twentieth century. (See also item 1639a.) Another review with some skill in the analysis of fiction is by *The Saturday Review* on *The Days of My Life* (198). Sharp judgements by the *Saturday* on other Oliphant novels may be found also in 157, 207 and 277.

Good reviews of Oliphant are found in all these periodicals; but the finest reviews could not appear until there were consistent signs in her novels of sustained imaginative power and a coherent vision. *The Reader*, a regrettably short-lived periodical, designed to raise the status of literary criticism to a higher level than it had reached before, was first published in January 1863 - and that date belongs to the second phase of Oliphant's career.

As early as 1852 a reviewer (87) was noting Oliphant's preoccupation with small details - which he considered Pre-Raphaelite. This was to become an obsession with later reviewers, but it makes little impact in reviews before 1862, although the novels of 1858, 1859, 1860 and 1861 (*The Laird of Norlaw*, *Lucy Crofton*, *The House on the Moor* and *The Last of the Mortimers*) were admired for the vividness with which they created scenes and dramatic episodes. On the other hand reviewers when writing of the last two novels were inclined to note the great sense of strain and seemingly exhausted invention, signs of a novelist who had apparently lost her way. (See in particular the severe reviews 266 and 267.) *Lucy Crofton* is of special interest, since it introduces a heroine motivated by self-interest who breaks her engagement to elope with a wealthy man. She is a forerunner of Lucilla Marjoribanks and Phoebe Beecham and other such heroines. Three reviewers, 239, 240, 242, disapproved of her, while three others, 243, 244, 246, compared her with Becky Sharp. Only *The Critic* and Geraldine Jewsbury in *The Athenaeum* (241, 245) showed a sympathetic understanding of Oliphant's intention. (*Lucy Crofton* is the second of the trilogy beginning with *Orphans*. The third of the trilogy, *Heart and Cross*, was not published until 1863 and will be briefly mentioned in the next chapter.)

The Last of the Mortimers shows a sophistication of narrative technique in its interweaving of two narrators, initially unaware of each other's existence, and this stimulated interesting comment from some reviewers, 265, 267, 268 and 270 - evidence that comment was no longer confined to story, character and moral implications. And 277 by *The Saturday Review* recognises the exhausted imagination and the weaknesses of the novel, but also the positive qualities that compensate for its failures. But *Mortimers* was the last Oliphant novel before her career underwent a dramatic change of direction.

II

Fiction, 1862-1876

In 1862 Oliphant published *The Life of Edward Irving*, the first of her biographies and, with perhaps the exception of the life of Laurence Oliphant, the most consistently admired, and consistently controversial, of them. Little space can be given in this introduction to the biographies; but *Irving* is of crucial importance in Oliphant's career because it made a major reputation for her, no longer simply "The Author of *Margaret Maitland*" but named as Margaret Oliphant. *Irving*, like *Margaret Maitland*, was constantly used by later reviewers as a standard of comparison for later work. It showed her to have imaginative and intellectual qualities not previously recognised. And a year later when *Salem Chapel* was published, a similar discovery was made about her gifts as a novelist. *The Chronicles of Carlingford*, of which *Salem Chapel* was the first published in volume form, though not the first serialised, were published anonymously, Oliphant thus reverting to her earlier practice; but although the novels were at first occasionally attributed to George Eliot the true author's name was soon known, and reviewers were ready to note how Oliphant's talents had suddenly, and very strikingly, matured, an apparently unprecedented note of sharp satire and of insight into moral dilemmas being found in *Salem Chapel* and its successors. A fine review appearing in *The Reader* (330) comments in detail on Oliphant's remarkable discovery of her true gifts, and attributes this to a study of George Eliot.

Salem Chapel provoked many good reviews, and probably no later novel, apart from *A Beleaguered City* and *Kirsteen*, was so consistently well received by the reviewers. However, *The British Quarterly Review* (342 and 378) responded with fiercely intemperate language to what its reviewers considered vicious sectarian bias. But *The Nonconformist* (333), while regretting the book's severe handling of nonconformity, was scrupulously fair in assessing its qualities. And there were admirable reviews in *The Eclectic Review*, *The National Review*, *The Christian Remembrancer*, *The Guardian*, and *The Parthenon* (334, 341, 343, 347 and 349). (*The Eclectic Review* later published one of the finest reviews of *The Perpetual Curate*, 397.) A lively review in *The Edinburgh Daily Review* (340) responded to the novel a little perversely but with great sympathy. (And the same reviewer later wrote one of the most enthusiastic reviews of *Miss Marjoribanks*, 440.)

To give much detail to the response to just this one novel, important though it is in defining the emergent talents of Oliphant, would be disproportionate in a brief survey of her whole career. It is enough here to mention the major themes on which reviewers concentrated: the detailed picture of a small town and its nonconformist chapel; the handling of the confrontation between a minister, Mr Vincent, and his difficult flock; the humour in the presentation of the deacons, especially Mr Tozer, recognised as one of the great comic characters of the Victorian novel, and yet too complex and balanced to be a mere caricature; the regrettable disfigurement of the book by a melodramatic plot, entirely at odds with its serious themes. Many reviewers paid eloquent tribute to what they considered to be the touchingly heroic figure of the hero's mother, Mrs Vincent; and there was some difference of opinion between reviewers as to whether the characters were truly realistic and conceived from within or largely caricatures, represented by mannerisms and catch-phrases, and perhaps weakened by class-biased condescension. Most reviewers were too willing to take Vincent at face value, missing Oliphant's irony. But *Salem Chapel* was the first novel in which she achieved a fairly consistent ironic vision, and few reviewers were attuned to this confident new note in her work. But it is noteworthy that some reviews of *The Doctor's Family* and *The Perpetual Curate* did recognise Oliphant's irony.

It is unfortunate that another novel, *Heart and Cross*, the third of the Clare Nugent trilogy, of which the first was *Orphans*, was published at about the same time as *Salem Chapel*. Most reviewers were unaware that both novels were by the same author, and *Heart and Cross* was severely handled, as indeed it deserved to be. The very perceptive reviewer in *The Reader*, whose review of *Salem Chapel* is mentioned above, recognised that the two books were by Oliphant and, reviewing *The Rector*, and *The Doctor's Family* (363), warned her of the inadvisability of publishing simultaneously two novels of such different quality. He had earlier reviewed *Heart and Cross* with great severity (357). Whether or not as a result of this review Oliphant never again produced a novel so entirely inadequate as *Heart and Cross*.

The successors to *Salem Chapel*, *The Rector*, and *The Doctor's Family* and *The Perpetual Curate*, were well received by reviewers, but it is not necessary to go into much detail. The new direction of Oliphant's talent was being taken for granted, although one reviewer (379) regretted the loss of her gentler, less satirical earlier incarnation. Reviewers, as has been said, were more aware of Oliphant's irony; and they were ready to respond to the complexity and even ambivalence of her characterisation in these novels, and the individuality of such characters as Nettie in *The Doctor's Family* and the Evangelical aunts and Mr and Mrs Morgan in *The Perpetual Curate*. Perhaps the finest review of *The Perpetual Curate* (395) appeared in *The Reader* and is probably, like a later equally fine review of *Agnes* (417), by Meredith Townsend.

The Examiner reviewed the first three Carlingford titles in one review (389), and this is one of the most valuable of early surveys of a sequence of Oliphant novels.

The Perpetual Curate was published in November 1864 and the fourth Carlingford novel, *Miss Marjoribanks*, not until May 1866. Instalments of this novel, so different in its high comedy from its predecessors, received enthusiastic comment in reviews of periodicals, but the response to the complete novel is on the whole disappointing. Apart from the Broad Church Archdeacon there are no ecclesiastical themes, and the major periodicals that had given so much space to its predecessors ignored it, although *The Christian Remembrancer* published a detailed comparison of *Miss Marjoribanks* and Miss Braddon's *The Lady's Mile* under the heading "Youth as Depicted in Modern Fiction" (450). Inevitably the individualistic, self-assured heroine Lucilla was given much space in the reviews, although Oliphant's ironic handling of her was largely ignored. But comparisons with Jane Austen were made, and two reviewers, R. H. Hutton in *The Spectator* (439) and an anonymous reviewer in *The Scotsman* (447), anticipated Mrs Q. D. Leavis (2772) by comparing *Miss Marjoribanks* with *Emma*. *The Scotsman* considered that it was Oliphant's finest novel, and many reviewers admired the portrayal of life in an English provincial town, praising the humour and the characterisation, though sometimes complaining of mannerisms of style (439) and even of

shallowness (452), and we hear of excessive concentration on thought processes (450), the first time this often repeated complaint was heard. But it was not until the last quarter of the twentieth century that *Miss Marjoribanks* was given analyses worthy of its remarkable quality.

Between *The Perpetual Curate* and *Miss Marjoribanks* Oliphant published two novels. One, *A Son of the Soil*, was entirely anonymous and no reviewer recognised its author; accordingly it is of little interest in the history of her reputation, and received fairly unfavourable reviews. (Oddly, an unknown *Spectator* reviewer of the serial version, 407, did identify Oliphant as author; yet R.H. Hutton when later reviewing the book in *The Spectator*, 432, considered it to be merely by an imitator of hers.) The other novel, *Agnes*, is of even more importance than *Salem Chapel* in marking a major new departure in her work, as was immediately recognised. In it for the first time appears a note of sharp, bitter disillusion amounting almost to pessimism, in which God's Providence is called in question. This mood continues into the more interesting of the novels that succeeded it, *Madonna Mary*, *The Minister's Wife* and, less strikingly, *Squire Arden* and *Innocent*. Reviewers varied in their response to what they found a rather disturbing change of tone; some considered it to represent a new-found tragic vision; some acknowledged, with regret, evidence of Oliphant's deeply disillusioned view of life, hoping that it might perhaps change; and some simply complained that it produced unacceptably unpleasant characters and themes. Three reviews of *The Minister's Wife* are particularly noteworthy in their comments on this new note in Oliphant's work: 496, 499, 525.

In later decades, as I shall show, her novels were often found to be cynical, and the cynicism could be recognised as stemming from *Agnes* and its successors. This represents a serious failure to interpret Oliphant's intentions, and it is from this point onwards that the criticism of her novels may be said to have taken a wrong direction. However, the more perceptive reviewers did recognise that disillusion is a central theme in most of her novels, and the progress of the heroine of *Agnes* towards disillusion and a more mature view of life was recognised by many reviewers as central to the novel. *The Spectator*, whose Oliphant reviews were in general very perceptive, reviewed *Agnes* and *Madonna Mary* together (463), and its comment on the pessimism of the two books is of great interest. And *The Morning Post*, source of many perceptive reviews of Oliphant, published a review of *Agnes* (414), which is a convincing piece of analysis and a not unreasonable appraisal of Oliphant's distinctive qualities. Even finer is the review of *Agnes* in *The Reader* that I attribute to Meredith Townsend (417).

Unfortunately, some of the novels which followed *The Chronicles of Carlingford* showed evidence of a temporary loss of power, though they were far from being as weak as *Heart and Cross*. *Brownlows*, *John* and *Ombra* are very imperfect novels, relying too much on conventional themes, character stereotypes, and contrived plotting; reviewers were ready enough to point this out (although many reviews of *Brownlows* were very enthusiastic), and to fear that Oliphant's talents were exhausted. Complaints of over-production and the supposedly inevitable weakening of her talents began to appear in reviews, and novels like *Squire Arden* and *Innocent* were severely handled for their supposed evidence of an utterly exhausted imagination aiming to do what was now beyond its powers. Although throughout Oliphant's career there were always reviewers with imagination and insight who did justice to her novels, the early 1870s produced far too many reviews which demonstrated their authors' inability to read an Oliphant novel with understanding or an approach uninfluenced by preconceived ideas. On the other hand, ironically, those reviewers who admired her work were willing to credit inferior novels with virtues which they do not possess; as for example two reviews of *Ombra* in *The Spectator* and *The British Quarterly Review* (584 and 597), the latter describing the book as "the best society novel Mrs Oliphant has yet written", but also including a very interesting analysis of her special gifts as a novelist.

But the weakening of Oliphant's powers was short-lived. In the novels that followed *Ombra* Oliphant produced some of her most interesting work: *At his Gates*, *May*, *Innocent*, *For Love and Life*, *A Rose in June*, *The Story of Valentine and his Brother*, *Whiteladies*, *The Curate in Charge*, novels in which the characteristic Oliphant note is heard, with its quiet, disenchanted challenges to the orthodoxies both of Victorian life and of Victorian fiction - too quiet, no doubt, for reviewers to be much aware of them, since they were ready enough to adopt inappropriate criteria to appraise her work, whether in approval or disapproval. Yet some reviewers successfully identified themes which were central to Oliphant's purposes, such as the ironic portrayal of the indolent clergyman father in *A Rose in June*; but this is one of the most obvious examples of her irony in an otherwise rather conventional novel, and reviewers could scarcely have failed to acknowledge this theme. But her study of a deeply deprived, emotionally anaesthetised, mind in *Innocent* was largely found implausible and unacceptable, except by R. H. Hutton writing in *The Spectator* (660), and by reviewers in *The British Quarterly Review* and *The Manchester Guardian* (655 and

667). Other reviews of value in the early 1870s are those of *The Manchester Guardian* and *The Saturday Review* on *At his Gates*, *The Scotsman* on *May*, *The Graphic* on *For Love and Life*, *The Saturday Review* on *A Rose in June*, and *The Nonconformist* and *The Manchester Guardian* on *The Curate in Charge* (624, 629, 645, 672, 694, 719, 734).

Reviews of special interest in assessing Oliphant's reputation are those in which more than one single novel is discussed, such as Harriet Parr's survey of her career in *The British Quarterly Review* (493), too early, however, in April 1869 to have much to say that goes very deep; a review in the same periodical of *May* and *Innocent* (655); and a review of *Squire Arden* in *The Nonconformist* (580) which also examines earlier novels, in particular *Agnes*. *The British Quarterly Review*, it should be noted, published many perceptive reviews of Oliphant. In addition to those already mentioned there was one of *The Three Brothers* (544), in which the reviewer convincingly described the kind of novel Oliphant was writing, recognising her essential spontaneity, but also admiring her skill in constructing a novel, a skill which very few reviewers, in the 1870s and later, were able to recognise in her work; and useful reviews of *A Rose in June*, *Valentine and his Brother*, and *Phoebe, Junior* (695, 708, 742), the third of which also discusses *Whiteladies* and *The Curate in Charge*.

Strangely, only two reviews of *Whiteladies* have been discovered, presumably because the publishers failed to send out review copies. As a consequence of this failure this very fine novel was largely ignored by later writers. But there is one other review of *Whiteladies*, published in an American periodical, which must be included (715A), since it is by Henry James, who settled in England shortly after writing it. This is one unavoidable exception to the exclusion of American reviews from Part One because his views later had such an important influence on Oliphant's reputation.

Oliphant was still considered essentially a novelist of Scottish themes, and the two novels of the early 1870s which returned to Scottish settings, *May* and *Valentine and his Brother*, along with *The Minister's Wife* of 1869, were much admired for the authenticity of their settings and characters and for their insight into the reality of rural Scottish life. Alexander Innes Shand, later to write several articles on Oliphant, contributed an article to *The Edinburgh Review* in April 1876 on "Recent Scotch Novels" (733), with an important section on her career. But the finest of her Scottish novels were yet to be published.

The two novels with which the second phase of Oliphant's career concluded were *The Curate in Charge*, published in February 1876, and *Phoebe, Junior*, published in June 1876. The first is one of her most accomplished novels, well crafted and sharply observed, and it brought out the best in reviewers. *Phoebe, Junior*, in which she returned to Carlingford as if consciously concluding the themes of the *Chronicles* in preparation for moving off into new territory, surprisingly provoked few reviews of any interest. Although reviewers frequently cited *Salem Chapel* as a standard for passing judgement on its supposedly inferior successors, making the same use of this novel that their predecessors had made of *Margaret Maitland*, and although *Phoebe, Junior* was very much a sequel to that novel, their response to *Phoebe*, though admiring, was rarely very perceptive and there were few analyses of the ecclesiastical politics and the social comedy of Carlingford. However, Meredith Townsend, whose reviews of Oliphant are of consistently high value, wrote a fine review in *The Spectator* (735); and an unknown reviewer in *The Contemporary Review* (779) does examine the ecclesiastical politics of the novel and makes a convincing analysis of *Phoebe*, a typical independent-minded Oliphant heroine. Another review worth mentioning is that by Richard F. Littledale in *The Academy* (740). *The Academy* was first published on 9 October 1869 and very soon challenged *The Athenaeum*, *The Spectator* and *The Saturday Review*, becoming one of the most intelligent and influential of the weekly periodicals. Its reviews were all signed, an important innovation in the history of the Victorian periodical, and its reviewers were important for the individuality of their approach and their high critical standards. Before *Phoebe* it had published reviews of *A Rose in June*, *Valentine and his Brother* (692, 711) and (by Littledale) *The Curate in Charge* (728), reviews of some interest, but not of major importance, although Walter Maclean in 692 comments on Oliphant's irony, as few reviewers did; but from 1877, when George Saintsbury first appeared as reviewer of an Oliphant novel (*Mrs Arthur*, 788), *The Academy* played a very important role in the assessment of her career and in the creation of an informed response to it.

III

Fiction, 1876-1890

The fourteen years from 1876 to 1890, from *Phoebe, Junior* to *Kirsteen*, were a consistently

creative and energetic period for Oliphant; not only did she continue to publish novels at an average rate of two a year, most of them of very high quality, but she developed her potential as a woman of letters, increasing her income with works of biography, history and literary criticism, contributing to many periodicals, no longer confining herself as she had done until the early 1860s to *Blackwood's Magazine*, but contributing also to *The Contemporary Review*, *The Cornhill Review*, *The Edinburgh Review*, *The English Illustrated Magazine*, *The Forum* of New York, *Fraser's Magazine*, *The Graphic*, *Macmillan's Magazine*, *St. James's Gazette* and *The Spectator*. It is during this period that she developed "the extraordinary catholicity of ... interests and ... powers" and the success in writing about a wide range of themes, upon which an obituarist in *The Speaker* (2466) was later to comment. *The Makers of Florence*, published in late 1876, proved to be the first of a series of five studies of great cities, the second being *The Makers of Venice*, published in late 1887. Of all her non-fiction, apart from her biographies of Edward Irving and Laurence Oliphant, these books earned her most honour and prestige. Her contribution to literary history, published in 1882, *The Literary History of England in the End of the Eighteenth and Beginning of the Nineteenth Century*, although it was often criticised for its lack of true historical perspective, demonstrated the wide range of her reading and the individuality of her literary judgements. She was ready to write about almost any subject and introduced into her novels a wider range of contemporary themes than any of her contemporaries. And yet reviewers, though they sometimes noted her topicality, for example when dramatising recent bank failures in *At His Gates* (627) and *Hester*, were scarcely ever able to comment upon her great intellectual gifts.

Before I give further details of the novels of the period 1876 to 1890 I wish to comment on two interesting articles discussing Oliphant's career, both published in 1877: one (780) in the periodical called simply *London*, the sixth of a series of twenty-four articles on "Lady Novelists"; the other (782) in *The Church Quarterly Review* discussing her work as part of "The World of Fiction". The latter article recognises the centrality of Oliphant's irony but is not otherwise a very perceptive article; and I wish to give further detail on the *London* review, since this short-lived periodical is no doubt virtually unknown, and this particular article is of the highest interest. *London*, the first of several such titles, is described as "The Conservative Weekly Journal of Politics, Finance, Society and the Arts" (later simply "The Conservative Weekly Journal"). The article on Oliphant is one of the most remarkable ever written on her, and it is desirable to extend the brief details given of it in the bibliography. Not all the author's views are acceptable; for example, he overpraises *Margaret Maitland*. But much of what he says can be unreservedly endorsed; for example, she "writes clearly, correctly, elegantly, and not seldom with brilliance and even force". And speaking of her irony, without using the word, the writer says "she possesses a remarkably keen sense of vision, with a certain vein of shrewdness, sarcastic but not unkindly, enabling her to use it to good purposes". He points out, as many later writers did, that "Her strength lies in her knowledge of the feminine mind and heart", although she cannot create a Dorothea Brooke. Finally he generalises as follows: "In all Mrs Oliphant's books there is the perfume of a broad and genial sympathy with human nature, whether errant or exalted, with a respect for passion, an acknowledgement of sex, a reverence for sorrow, for which in these days we cannot be too grateful. Her novels are neither scientific, nor erotic, nor cynical; are merely human". (By "an acknowledgement of sex" he presumably means a clear insight into the difference between the sexes.) He misses a great deal which we now recognise as central to Oliphant's achievement; but not many even of the obituarists in 1897 wrote so perceptively. *London* went on to publish good reviews of three of her novels, *Young Musgrave*, *A Beleaguered City* and *Within the Precincts* (841, 889, 911), the latter being the final article in the final number.

An inevitable preoccupation of reviewers was Oliphant's productivity; with few exceptions they continued to be amazed by the continuing vitality of her work, its inexhaustible versatility, its constantly renewed freshness. There was, however, an equal tendency to complain that she had not yet produced the definitive masterpiece that the public was constantly expecting. But many reviewers did feel that, at last, the long-awaited masterpiece had arrived when *A Beleaguered City* was published, in 1879 in *New Quarterly Magazine*, and enlarged in 1880 in volume form by Blackwood. This was the first of the Stories of the Seen and Unseen, which included *A Little Pilgrim in the Unseen* and its sequel *The Land of Darkness* (respectively 1882 and 1888), and *Two Stories of the Seen and Unseen* (1885), all of them published anonymously, although the secret of the authorship soon leaked out. These are among the most sophisticated, elegant and least melodramatic of Victorian ghost stories, and *A Beleaguered City* aroused a chorus of enthusiasm, although there were several dissentient voices. The realistic setting within a convincing French town, the unforced supernaturalism, the poetic mysticism, the use of multiple narrators, the avoidance of didacticism, all aroused admiration, which can be studied in 889 and 891, responding to

the periodical version, and in 947, 949, 960, 961, 965, 967, 969 and 971, responding to the Blackwood volume. *Two Stories* was also well received, and both stories ("The Open Door" and "Old Lady Mary") were frequently referred to by later reviewers as among the finest achievements in the art of the ghost story.

One reviewer who had reviewed several Oliphant novels, but now specialised in the Stories of the Unseen, and commented on all of them, was R.H. Hutton, editor of *The Spectator*. Many of his reviews (960, 1056, 1187, 1253, 1512, 1984, 2241, 2363) are overweighted with theology; but others are serious in-depth appraisals of the stories. The most powerful, most haunting of the Stories of the Seen and Unseen is the title story of *The Land of Darkness*, a vision of the futility and sterility and self-torment of Hell, which late twentieth-century reviewers have found strangely modern. George Saintsbury gave it a very appreciative review (1514), and R.H. Hutton (1512) admired it very much and gave it a detailed examination. Indeed most reviewers found it a very powerful story, sometimes comparing it with Dante or Milton (1509, 1513, 1518, 1519, 1522, 1524, 1543), although Robertson Nicoll (if that is who it is), insisted that Oliphant lacked the gifts of those two poets (1521). One reviewer (1511) was more cautious in his admiration, but only two (1515, 1530) found the story distasteful.

However much one may admire the ghost stories Oliphant's main claim to fame and the admiration of posterity depends upon her realistic novels of contemporary life which appeared year after year: *Carità*, *Mrs Arthurs*, *Young Musgrave*, *The Primrose Path*, *Within the Precincts*, *The Greatest Heiress in England*, *He That Will not When he May*, *Harry Joscelyn*, *In Trust*, *It Was a Lover and his Lass*, *The Ladies Lindores*, *Hester*, *Sir Tom*, *Madam*, *A Country Gentleman and his Family*, *A House Divided Against Itself*, *Effie Ogilvie*, *The Son of his Father*, *Joyce*, *The Second Son*, *A Poor Gentleman*, *Lady Car*. Not included in this list is *The Wizard's Son*, Oliphant's most ambitious novel, with an ill-judged attempt to interweave a realistic portrayal of the contemporary scene with a supernatural, allegorical, didactic fantasy; and reviewers were ready enough to emphasise the failure of this attempt. Meredith Townsend, as always one of the most perceptive of Oliphant reviewers, highlights the failure in 1209, and other reviews which complain of the supernatural theme are 1210, 1211, 1219, 1223, and 1232. On the other hand some reviews, notably 1229, treated the supernatural theme with great respect.

In many of these novels Oliphant was aiming to challenge preconceived ideas: about themes which might seem suitable for fiction, about the nature of heroines, about dénouements, about marriage and families, about love, about death, about the role of women. It is upon precisely this aspect of her work that scholars are now focusing their attention. But reviewers in the 1870s and 1880s largely failed to notice this unorthodoxy, misinterpreting it and thus softening its impact, or seeing in the novels only the conventionalities that they expected to find. But those reviewers who did notice unorthodox themes tended to view them as failures to achieve some supposed intention, or to consider them simply objectionable in their very nature. A few examples will illustrate this. *Carità* (1877) introduces the theme of euthanasia, dealing with it compassionately and objectively. Almost all reviewers were shocked by the theme, finding it entirely unacceptable in fiction; *The Times* was so offended that it reviewed the book before its serialisation was finished to protest against the impropriety of the theme (753), and, predictably, *The Church Quarterly Review* made a similar complaint in an article on "Magazine Literature" (767), also published before the serial was concluded. Reviewers of the published novel were almost unanimous in condemning the treatment of euthanasia as immoral or irresponsible; a notable instance of the indignation aroused by the theme is *The Saturday Review* review (815). Only *The Graphic* (816) defended an artist's right to choose whatever subject he wished. But *The Daily News* (828) in a fine, admiring review made a much more justifiable objection to the euthanasia passages, that they were not fully integrated into the structure of the novel; and indeed so did *The Graphic*. *Joyce* (1888) created a different problem for reviewers by its total refusal to supply the tidy conclusion which the Victorian reader - or reviewer - wanted; the heroine evades her insoluble love entanglement by running away from it and mysteriously disappearing in an act of quixotic self-sacrifice. The anticlimax is ironically intended and, from this point of view, makes an effective ending; yet scarcely any of the reviewers was able to recognise this at all, even though by 1888 many of them were ready enough to take note of Oliphant's irony. Even the most perceptive of the reviewers (1449, 1451), even George Saintsbury writing in *The Academy* (1455), were unable to cope with this ending. However *The Cambridge Review* (1447) did insist that the anticlimax was artistically effective, and *The Observer* (1475) justified it for psychological reasons. A novel that virtually defeated the critics was *The Son of his Father* (1887), in which Oliphant treats the theme of a convict and his disgraced family without sensationalism or melodramatics or sentimentality, but with complex irony and a disillusioned awareness of the difficulty of the problem. Few reviewers were able to deal adequately with this fascinating novel or to judge it by other than inadmissible criteria; but Meredith Townsend as

always gave the book a sensible review (1374) and the reviewers in *The Morning Post* and (untypically) *The Literary World* (1372 and 1385) responded fairly perceptively to Oliphant's treatment of the convict father and his scenes with his son. It is strange to think that *The Son of his Father* had to wait ninety-nine years before it was given the analysis that it deserves by Margarete Holubetz (2830).

The most convenient way to illuminate Oliphant's reputation in the fourth decade of her career is to make a brief analysis of the reviews of three novels, among Oliphant's finest, published in the years 1881, 1882 and 1883, *Harry Joscelyn*, *In Trust* and *Hester*. *Harry Joscelyn* is a forceful study of a family dominated by a domestic tyrant, partly anticipating the theme of *Kirsteen*, but in an English setting. Reviewers responded fairly well to the portrayal of the Joscelyn family in volume one, but only Miss Dillwyn in *The Spectator* (1029) was aware of the ironic treatment of parenthood, and the comments of most reviewers were conventional, although *The British Quarterly Review* (1034) made a successful analysis of the family theme. Reviewers admired the intelligent daughter Joan, but showed little awareness of how Oliphant was using her. George Saintsbury in *The Academy* (1023) expressed great admiration for her approach to character; but this is not one of the best of his reviews of her books, since his praise is fairly conventional. The apparent structural weakness of the book is its lack of unity, moving its hero from his Cumbrian home to Italy; reviewers made adverse comments on this, finding the Italian scenes inferior, and not often having anything constructive to say on them. The two literary London evening newspapers, the *Pall Mall Gazette* and the *St. James's Gazette*, produced intelligent reviews, although the *Pall Mall's* approach to the family theme is a little perverse. The *St. James's* review is virtually the only one that recognises Oliphant's unorthodox approach to creating a hero; other reviews treat Harry with simple-minded conventionality. *The Saturday Review* (1022), true to form, is disrespectful of what it considers the conventionalities of the book, accusing Oliphant of creating stereotypes, thus effectively failing to show any real understanding of the true individuality of her approach to character.

In Trust is partly a study of obsession with money, that very Victorian theme, on which Oliphant had much of value to say in several novels; it follows its heroine Anne towards a disenchanted recognition of the inadequacy and mercenariness of her lover Cosmo (the latest version of what is probably Oliphant's favourite theme), and contains a fine study of Cosmo's tormented, self-deceiving thought processes. There is also in Anne's sister Rose a remarkable insight into the processes whereby a commonplace, hitherto inoffensive, girl is led astray by her innate egotism into mean and contemptible motives. The response of reviewers is very disappointing; only Meredith Townsend in *The Spectator* (1039) showed any real insight into the book, and his comment on Rose is entirely admirable, though he considers Cosmo to be a failure, as a result of Oliphant's alleged lack of insight into young men of his kind. Most other reviewers, such as Leonora Lang in *The Academy* (1039), and 1040 and 1045, were unable to understand Rose and found her incredible; reviews which show a limited understanding of her are 1044, 1049 and 1050. 1041, an enthusiastic review, makes an interesting, but unhelpful, comparison between Rose and Rosamond Vincy in *Middlemarch*. Reviewers were equally unperceptive about the relationship of Anne and Cosmo, although J. M. Collyer in *The Athenaeum* and the reviewer of *The Saturday Review* (1044 and 1046) did respond effectively to this central theme of the book, as to a less extent did *The Queen* (1048). *The Glasgow Herald* (1050), not usually so insensitive, considered Anne to be a conventional heroine, thus showing a complete failure to respond to Oliphant's skill in revitalising stereotypes.

Hester is another study of money, Oliphant's finest, since money is as central to the book as it is to *Great Expectations*, giving it its unifying principle. It is remarkable also as one of Oliphant's finest studies of a close-knit, inbred community, and has two contrasting heroines, Catherine and Hester, who deserve acclaim as among the most complex characters in the Victorian novel. And Edward, Catherine's ungrateful adopted son, is a remarkable study from within, and with the fullest imaginative insight, of egotism, and of the progress of an obsession; he is a male version of Rose in *In Trust* and an even finer character study. The response of reviewers to this novel was much better than to *In Trust*, although there were some insensitive reviews. The review in *The Graphic* (1200) must be one of the most contemptible reviews ever published. (Its review of *In Trust*, 1051, is more positive and thoughtful, yet entirely superficial.) Nothing of interest is said on the money theme, except perhaps in 1206 and by W. E. Henley in 1176. And 1183 is virtually the only review that comments on the feeling for a close-knit community. But much of value was said on the tragic complexity and ambivalence of Catherine, on the unconventionality of Hester, and on the rivalry and eventual reconciliation of these two. Meredith Townsend in *The Spectator*, W. E. Henley in *The Academy*, Julia Wedgwood in *The Contemporary Review*, and unknown reviewers in *The Daily News*, *The Glasgow Herald* and the *Anglican Guardian* (1176, 1185, 1202, 1189, 1204, 1205), all expressed admiration for this theme and insight into it, though saying more of interest on Catherine than on Hester. *The Athenaeum* (J.

M. Collyer) and *The Scotsman* (1195 and 1197), though less interesting, responded effectively to it, but a few reviewers (1188, 1191, 1206) considered Catherine an unsympathetic character, showing a painful conventionality of response to Oliphant's material. To turn from Catherine to Edward in surveying the reviews is to experience great disappointment; only *The Morning Post*, *The Glasgow Herald* and *The Observer* (1183, 1204, 1206) had much of interest to say on him and the comments of *The Whitehall Review*, *The Athenaeum* (J. M. Collyer), and the Anglican *Guardian* (1188, 1195, 1205) were entirely superficial. The reviews of *The Manchester Guardian* and *The Saturday Review* (1192, 1194), both normally shrewd and perceptive in the reviewing of books, almost entirely fail to recognise what kind of a book *Hester* is. A review by *St. James's Gazette* (1191) judges the book an artistic failure, but pays it the compliment of a careful analysis, as does Meredith Townsend, who in spite of his admiration finds certain structural faults in it. One other review deserves brief mention, that of *The Illustrated London News* (1201), which finds the book truly contemporary in its approach, a genuine exploration of the late nineteenth-century world.

By the late 1880s the professional skills of reviewers of the novel had developed far beyond the rather unsystematic methods of the early Victorians. They had begun to develop a critical vocabulary of some sophistication, although the increasing determination to notice every book that was published, even, if possible, every novel, meant that the cumulative method of general surveys of novels under a general heading was increasingly used. But reviewers were no longer content with the procedure adopted by most early Victorian reviewers of long plot summaries, long unannotated quotations to illustrate style and theme, conventional comments on characters, and discussion of the moral and political messages of the novels. The four major weekly literary reviews, *The Academy*, *The Athenaeum*, *The Saturday Review* and *The Spectator*, were highly influential in forming and reflecting contemporary opinion and responding to new directions in this most characteristic of Victorian genres; and other periodicals with less of a literary bias had entered the field and were offering literary pages or at least occasional reviews of novels. Regrettably *The Athenaeum* contributed very little to an informed appreciation of Oliphant; the reviewer of her novels, J. M. Collyer, is sporadic and usually very superficial in his insights. In *The Academy* many different contributors reviewed novels, and most responded with maturity and intelligence to Oliphant, those of George Saintsbury and William Wallace being of the greatest interest, the latter concentrating largely on her Scottish themes, both reviewers continuing successfully into the 1890s, although Saintsbury became less perceptive and more critical. But it is to *The Spectator* of all the weeklies that we must turn if we are to find the most imaginative, the most perceptive, the most consistently valuable criticism of her work. The editors R. H. Hutton and Meredith Townsend both wrote admiring and perceptive reviews of her work, although Hutton, as I have shown, confined himself to the *Stories of the Seen and Unseen*; but perhaps the finest reviewer of all was James Ashcroft Noble, who first appears as reviewer of two Oliphant novels in *The Academy* (1302, 1308), and then reviewed her books in *The Spectator* from 25th February 1888 (*The Second Son*, 1422) to 17th August 1895 (*Sir Robert's Fortune*, 2207). Not all of his reviews are of the same high quality, and sometimes he misjudges, but Noble, largely a forgotten name, deserves recognition as one of the most consistently perceptive interpreters of Oliphant's novels to the Victorian public, which regrettably did not respond as well as it should have done.

In 2021 the Roman Catholic newspaper *The Tablet* is now included. It ought not to have been excluded, because it published some fine reviews of Oliphant's work. Initially *The Tablet* was suspicious of Oliphant, but when they discovered that she admired Catholicism they entirely changed their minds about her and spoke of much of her work with strong approval. There were good reviews of *The Minister's Wife* and *At His Gates* (508a and 618a), and *Valentine and His Brother* (709a), remarkably, was welcomed for subordinating its love story to other matters. These were followed by a brilliantly eloquent review of *May*, (639a), possibly the finest review that book ever received.

IV

Fiction, themes of reviewers, 1866-1897

At this point I must interrupt the chronological sequence of this introduction to make a systematic survey of the approach made by reviewers to Oliphant's work throughout the thirty years following *The Chronicles of Carlingford* and leading to her death. In the late 1860s and even more in the 1870s reviewers and writers of retrospective articles began to identify the distinctive features of an Oliphant novel, not always with complete success, especially when misled by preconceived ideas, and rarely with any insight

into the rich complexities of her work. But many topics recur in review after review and it is desirable to analyse in detail how Victorian critics from about 1866 until 1897 defined and analysed the Oliphant voice and manner, and the criteria they used in judging them. I shall examine this theme under the four headings of character, structure, tone and content.

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Victorian critics were usually most at their ease when dealing with character, although the weakest of them were inclined simply to offer conventional comments on heroes and heroines, and to fall into the trap of praising or blaming the character rather than the approach of the novelist to creating that character. Many reviewers commented on the close analysis of motivation which is so characteristic of Oliphant's work from the Carlingford novels onwards; she here follows the tradition of Jane Austen, George Eliot and Trollope, and "analysis" becomes more and more typical of the Victorian novel. The word itself came to be used pejoratively, implying disproportionate emphasis on the inner life of characters at the expense of a clear narrative line, or a morbid overemphasis upon introspection; and many reviewers complained of this tendency in Oliphant. But the most perceptive of the reviewers recognised that a recurrent character theme in her novels was the progress of her characters, especially the heroines, towards disillusion and self-knowledge. Similarly the analysis of perverse, self-deceiving states of mind was recognised and admired, but by a minority of reviewers.

The first reference to Oliphant's interest in the analysis of motive is in *The Saturday Review's* review of *The Days of my Life* in 1857 (198); but serious discussion of this theme did not begin until much later, appearing first in reviews of *Salem Chapel* and *Agnes* (341 and 412), where the reviewers express their admiration. But *The Christian Remembrancer* (450) reviewing *Miss Marjoribanks* complained that here it was carried to excess, an opinion which many later reviewers were to endorse. The debate may be said to have opened in reviews of *Brownlows* and *The Minister's Wife* (479, 481, 489, 496, 502, 504), where the bias of opinion is that the analysis of motive is an admirable feature of her work. But increasingly reviewers found it becoming an obsession or a self-indulgence, or her "characteristic defect" (902); and one may find unsympathetic opinions in 534, 828, 854, 855, 918, 1024, 1050, 1203, 1217, 1362, 1375, 1377 and 1702. 828 compares Oliphant in this respect to Balzac, and a similar comparison appears in 940, where the comparison is to Oliphant's credit; and 1392 considers that her gift for motivational analysis makes her a rival of George Eliot. Many favourable comments can be found without difficulty, but reviewers largely treated it as a simple feature of her work without considering its significance. Meredith Townsend, if that is who it is, considered it to be "intelligent and readable padding" (979), and "padding" was a word which reviewers tended to use, with none of Townsend's leniency. Perhaps the finest treatment of the theme is 1451, where *The Saturday Review* in a not entirely sympathetic review of *Joyce* nevertheless discusses Oliphant's understanding of the confused mental events which the ordinary person considers to be thinking - an insight which no other reviewer achieved. And *The Daily News* reviewing *Hester* (1189) found in this novel evidence for the deepening of Oliphant's insight into motive. Other reviews that have something of value to say about analysis are 782, 865, and 2077. A review of *A House Divided Against Itself* in *St. James's Gazette* (1357) decided in defiance of this consensus that she was "a devotee neither of analysis nor of style", but of simple characterisation; but this unperceptive comment is in no way typical of reviewers, although the centrality of quiet domesticity in an Oliphant novel, identified by the *St. James's* reviewer, is a recurrent theme among many of them.

The excellence, the individuality, and the variety of Oliphant's portraits of women was frequently praised, especially her insight into middle-aged women. She was considered less successful with men, especially younger men, though it was far too readily assumed that her unorthodox heroes were failures at producing the standard hero of the traditional nineteenth-century novel. But she was considered to have a special gift for creating clergymen, perhaps only because of the successful clerical portraits in *The Chronicles of Carlingford*. It was perhaps the humorous characters in an Oliphant novel that gave most reviewers most pleasure, especially such characters in the Scottish novels; usually these were given space in reviews entirely disproportionate to their significance in the novel. Thus the butler Rolls in *The Ladies Lindores* (1883), a character of minimal relevance to the central themes of that novel, was singled out for delighted comment by most reviewers. But many of Oliphant's comic characters tend to be detachable from their context and to be portrayed externally by their oddities and mannerisms rather than by their inner life; some more critical reviewers noted this and tended to accuse her, at least in her subordinate characters, of creating stereotypes, often by the stylised use of catch-phrases. This particular tendency was first

recognised in *Miss Marjoribanks*. Nevertheless, the consensus of opinion among reviewers was that most of her characters have a marked individuality, for example that the various members of a family were always subtly differentiated. (See for example 573.) She was considered to be largely unsuccessful in creating villains, reviewers sometimes attributing this to the essential geniality and tenderness of her approach to human nature - although this suggestion is entirely at odds with the view of many critics that she was deeply cynical, a view I shall examine later.

I have already mentioned that reviewers in the 1870s and 1880s were not often able to recognise Oliphant's approach to traditional character stereotypes, heroes, heroines, mothers, fathers, and others, and I shall refer to the subject again when I discuss the 1890s. But it is useful to discuss this topic in slightly more detail in this general survey of her reputation. Her essential approach in her finest novels is to take characters of a type familiar in novels and individualise them by irony or by insight into the complexity and ambivalence of their motives; but reviewers were far too ready to see the stereotype and not the use she made of it. Perhaps the sharpest accusation of the creation of stereotypes was made in a *Saturday Review* review of *Young Musgrave* (858); but we may find the complaint in 336, 790, 858, 1000, 1442 and 2304. Yet it is possible to find reviewers who recognise Oliphant's ironic approach to stereotypes, especially Meredith Townsend in his review of *He that Will not When he May* (979). Other reviews which recognise her approach are *The Nonconformist* on *Agnes* (416), *The Morning Post* on *May* (643), *The Saturday Review* on *A Rose in June* (694), and the *St. James's Gazette* on *Lady Car* (1570). And certain characters were recognised as successfully avoiding stereotyping; for example Mr St. John in *The Curate in Charge* (730), Lady Markham in *He that Will not When he May* (976 and others), Lucy in *Sir Tom* (1236), the Duke and his family in *The Duke's Daughter* (1600), James Rowland in *The Railway Man and his Children* (1810, 1818), and the heroine of *Diana Trelawny* (1884). But it was not until the late twentieth century that critics became fully aware of her unorthodoxy in handling character stereotypes; see, for example, articles by Valentina Poggi Ghigi (2808) and Margarete Holubetz (2806, 2822), and a discussion by Merryn Williams in her book *Women in the English Novel* (2818).

Reviewers of some of Oliphant's later novels often complained that the characters were extremely unpleasant. This was particularly said of *The Prodigals and their Inheritance* (1894), one of the novels most unpopular with reviewers, who were apparently quite unable to acknowledge that a novelist is under no obligation to confine himself to likeable characters, or that his intention may be to examine the influences that have made weak or vicious people what they are. The severest expression of this disapproval, claiming to be speaking in Oliphant's best interests, appeared in *The Daily Chronicle* (2056). But Arnold Bennett (2049), as one would expect of a younger writer, had no complaint to make of the unpleasantness of the characters. In the interests of balance I must also point out that some of the finest passages in reviews are found when reviewers respond admiringly to Oliphant's analyses of the motivation of obsessives, self-deceivers, neurotics and the morally inadequate. Gertrude Slater, in her fine obituary article "Mrs Oliphant as a Realist" (2568), recognised Oliphant's gift for showing the workings of vicious motivation in characters apparently of the highest integrity, like the middle-aged heroine of *Whiteladies*. But such an insight was rare among reviewers.

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If reviewers were often unperceptive in their approach to Oliphant's characterisation, they were even more at a disadvantage when writing about her structure. A mature Oliphant novel has in fact a subtle and elegant shape, as perhaps only Meredith Townsend and James Ashcroft Noble were able to recognise, and her skill in interweaving character, plot and sub-plot, theme, episode and setting has scarcely ever been given due credit - even in the late twentieth-century. But Ashcroft Noble, in two magnificent reviews of *The Railway Man and his Children* (1798 and 1840), recognises her gift for construction as few of his contemporaries did. Obsessed as they often were by the weaknesses supposedly inherent in the three-volume novel, reviewers were inclined to accuse her of padding out material suitable only for one volume or two into three, and of overloading a novel with excessive detail (such as "analysis"), thus making it "diffuse", a word used again and again. Many reviewers suggested that she often started a novel brilliantly and then lost impetus, producing much weak, slack writing especially in the second volume. And the conclusions of the novels were almost universally considered weak and anti-climactical, only a minority of reviewers being able to acknowledge that an anticlimax may be intended and that a challenge to preconceived ideas on endings might be an essential feature of an Oliphant novel. *Joyce*, a novel in which the unorthodoxy of the ending is crucial, has already been discussed; but the theme may also be followed in

the reviews of *The Curate in Charge*, *Hester*, *A Country Gentleman and his Family*, *Two Strangers* and *Old Mr Tredgold*.

A recurrent theme in reviews of Oliphant novels is that they give priority to character rather than to plot and that they have little skill in plotting or narrative; and the word "plotless" or its equivalent is frequently to be found. This was the verdict in two severe reviews of *Heart and Cross* (356 and 357), but comments on the preference of character to plot are found in reviews of *The Perpetual Curate* (401, 403), *Agnes* (412, 417, 426), *A Son of the Soil* (429), *Miss Marjoribanks* (454), *Madonna Mary* (462 and 466), *Brownlows* (481), *The Three Brothers* (547), *Ombra* (597), *May and Innocent* (655, 657, 667), *For Love and Life* (687), and *A Rose in June* (687 and 694). On the other hand a reviewer of *Squire Arden* (580) considered that here Oliphant, untypically, sacrifices character to an over-contrived plot. Two reviewers of *The Curate in Charge* (720 and 734) praised it for its lack of plot, which gives Oliphant scope to develop her themes to the fullest extent. This particular preoccupation becomes rather less prominent in reviews of later books, but one may usefully study the discussion of Oliphant's handling of plot from reviews of *Young Musgrave*, *He that Will not When he May*, *Harry Joscelyn*, *A Poor Gentleman*, *The Marriage of Elinor*, *Diana Trelawny*, *The Heir Presumptive and the Heir Apparent*, which was much admired for its skilful handling of its plot, *Lady William*, which was accused of having a clumsy and tiresome plot, and *Old Mr Tredgold*, *The Marriage of Elinor* and *Diana Trelawny* were each considered, not unreasonably, to have an inadequate central "motive" or plot interest, a weakly contrived plot not integrated into the character themes of the novel.

In spite of such a seemingly impressive consensus of opinion it is difficult to give serious attention to most claims of the priority of character over plot; most reviewers simply do not define what they mean by "plot" and in any given instance the meaning of their comment is scarcely clear. One reviewer, however, reviewing *A House Divided Against Itself* in *The Daily News* (1370), defines plot as "ingenious intrigue" and claims that Oliphant has little interest in this. By "ingenious intrigue" he evidently means the contrived sequence of mysteries, deceptions, surprises, coincidences, revelations, and confrontations which disfigure a number of Oliphant novels; Oliphant was unfortunately addicted to this type of plotting, though only in a minority of her novels. Otherwise she was satisfied to derive her narrative interest from the interweaving of characters within a small community, developing a story from mutual interactions, the pressure of external events and a minimum of discoveries of hidden information sufficient to change the relationships of the characters; but such a structure is equally entitled to be called a "plot", and those reviewers who cannot see this are so much the less to be taken seriously as critics of an Oliphant novel. But George Saintsbury, writing on *Joyce* (1455), makes a perceptive comment on the mutual interdependence of plot and character.

One preoccupation of reviewers may be briefly mentioned, an alleged "lack of incident" in Oliphant's fiction, whether identified as a blemish or observed with objectivity. But reviewers seem to take for granted that they and their readers will understand the meaning of the word "incident", since they don't define it. Three examples may be given, all chosen from 1890: reviews of *The Fugitives* (1607), *The Mystery of Mrs Blencarrow* (1634), and *Kirsteen* (1646). If reviewers mean "dramatic events", they may perhaps be justified, since this is typical of Oliphant's quieter fiction; but activities, conversations, walks, meetings with other characters, domestic routine, may also be described as "incidents".

Other comments on structure by reviewers may be briefly summarised, without being instanced. Her fondness for needless mystification in many novels was, not unreasonably, viewed with disapproval; some reviewers pointed out that the misunderstandings and confusions of some novels could easily have been cleared up if the characters had shown reasonable common sense. Regrettably Oliphant was frequently tempted to melodramatic plots often with over-theatrical language. The theme may be studied in reviews of *Salem Chapel* and *The Minister's Wife*. *The Daily News*, reviewing the latter novel (500), warned Oliphant not to spoil future novels by "sensational claptrap". She took this advice seriously (see Merryn Williams's biography, item 2828, pages 93-4), but could not always succeed in following it. However, as I shall show, she had specific narrative skills that would usually protect her from melodramatics.

Like most major Victorian novelists Oliphant made free use of sub-plots and episodic intensification; and reviewers frequently commented on these devices, but with little insight into the use she made of them, although *The Saturday Review* in a review of *It Was a Lover and his Lass* (1113) commented on the use of the sub-plot for thematic contrast. *A House in Bloomsbury* (1894) deserves special mention in this respect; the double plot involves two mothers longing to be reunited with a lost son or daughter, each narrative following a parallel but contrasting line, each enriching the other by ironic contrasts and echoes. But this view of the book was not the one expressed by most reviewers, who saw only

a contrived coincidence (2082, 2090, 2091, 2092); even James Ashcroft Noble was made uneasy by the double plot (2098). But Arnold Bennett (2079), although rather uncomfortable with this device, responds convincingly to the ironic use made of it; and *The Saturday Review* (2099) finds that the contrast between the two maternal themes makes them work together effectively.

A brief reference can be made to Mrs Oliphant's occasional use of double or multiple narrators. I have already illustrated this theme in *The Last of the Mortimers*. But the most sustained use of this device, borrowed from Wilkie Collins and Browning's *The Ring and the Book*, is in *A Beleaguered City*, where it reflects the subjectivity and the ambivalence of the supernatural experiences in this story. *The Two Marys* of 1896 uses two narrators, stepmother and stepdaughter. Some reviewers of the two books were aware of the value of multiple narrative in creating narrative perspective; see four reviews of *City*, 947 (referring to Collins), 961, 965, 967, and three reviews of *Marys*, 2299, 2306 and 2324. But *The Nonconformist and Independent* and *The Times* (949, 957), writing on the earlier book, were not impressed; and the Anglican *Guardian* (2327) was unconvinced by the double narrative of *The Two Marys*.

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To discuss the tone of a mature Oliphant novel is essentially to discuss its irony, a complex response to the pretences, deceptions and false appearances of human life and society, a disillusioned challenge to false idealism and exaggerated expectations, to stereotyped ideas of marital and familial relationships. Reviewers became increasingly aware of this, but few of them possessed the appropriate vocabulary to discuss it. Many of them spoke of "humour", often qualified by an adjective such as "sly" (479, and see AP51 in Appendix Three), "bright" (672), "racy" (697), "quiet" (838, 955, 1236, 1327), "sub-acid" (938), "delicate" (1279, 2141), "surface" (1360), "quaint" (558a), or "refined" (2090); and Meredith Townsend (735) speaks of "restrained satirical humour". Where no adjective is used the many examples of praise for her humour will be simply that and nothing more, but 647, 716, 1009, 1651, 1879, 2037 and 2267, and 2271 ("humour and discrimination") make it clear from the context that "humour" does mean irony. *The Glasgow Herald* suggested in 1886 (1347) that her humour is typically lowland Scottish in its relish for the incongruities of life, and this implies one essential component of irony. Occasionally the word "amusement" is used (1467, 1978). At other times reviewers used, very inappropriately, "sarcasm" (853, 1343, 2025, which speaks of "sarcasm and humour", 2272, and I have already quoted *London's* use of this word in 780); or, much more aptly, "paradox" (806, 1229, 1635).

A different approach to the characterising of Oliphant's irony was taken by reviewers who described it as "cynicism", a word which was less frequently qualified by an adjective than "humour"; but one finds "subdued" (835), "delicate" (909), "gentle" (1711) and "melancholy and cynical" (1890). Early reviewers, and indeed some later ones, were able to appreciate the function of this new note in her work (719, 827, 1888, 2062, 2169), but increasingly they came to consider her whole approach to be damaged by cynicism, although what they were responding to was her disillusion, her inability to believe in unmixed motives for the majority of her characters. Many reviewers deplored what they considered "disagreeable" (1194), or "terrible" (1269) cynicism, and the Anglican *Guardian* objected in 1879 to the "cynical, unloving style" with which she exposes the insincerity of feeling of her characters, while on the other hand in the 1890s some reviewers eagerly welcomed what they considered to be the abandonment of her recent cynicism (1945, 2034, 2062, 2313, 2352). Novels which reviewers were inclined to stigmatise as cynical were *Hester* (1205 and 1206) and *The Cuckoo in the Nest* (1902, 1905). 1905 is of special interest since it complains that *Cuckoo* is so "pessimistic and cynical" that it forces readers into uncomfortable self-questionings; what the late twentieth century considers one of the strengths of good literature is here considered a fault.

Reviewers have always tended to model their views of an author upon their predecessors, rather than approach him with unprejudiced eyes; but there were always those who challenged orthodoxies. The *St. James's Gazette* (1191) reviewing *Hester* denied that it was cynical since Oliphant always retains her faith in human nature, and Gertrude Slater in her obituary article "Mrs Oliphant as a Realist" (2568) makes a fine and perceptive study of her ironic disillusion which is not cynicism. And two reviewers of *A Rose in June* (692, 694) speak of "gentle" and "delicate" irony, the second noting that this is not cynicism. There are other occasions where reviewers refer specifically to "irony" (667, "ironical humour", 782, 1410, 2470, 2491); but we often find that without using the word they will respond to her irony, usually in a specific instance or episode, or to the ironic view of a character, rather than to the overall tone of a novel. Examples need not be listed since there are so many.

One epithet much favoured by reviewers has some relevance to the discussion of Oliphant's irony: "clever", a regrettably vague, unfocused word. See, for example, 333, 455, 485, 652, 701, 734, 806, 827, 841, 858, 1052, 1191, 1199, 1265, 1297, 1354, 1356, 1434, 1607, 1630, 1640, 1711, 1783, 1894, 2030. The word implies ingenuity in plotting and skill in handling dialogue or in giving insight into character; and often reflects her perceptively disillusioned and ironic comments on the follies and self-deceptions of people. (See in particular 827 and 858.) One obituarist (2684) used the word for Oliphant herself. But on the other hand the word is sometimes used pejoratively, implying a concern for ingenuity over depth and seriousness of intention. (See for example 734 and 1265.)

Gertrude Slater recognised that Oliphant was essentially an unromantic writer, questioning the validity of idealism but tolerant of the morally inadequate who make up the majority of the human population, and this effectively characterises the tone of much of her mature work. *The Queen*, reviewing *A House in Bloomsbury* (2101), spoke of the "humorous resignation" which is so characteristic of her novels. But it is remarkable how few were the reviewers who identified the anti-romanticism which we now see as the distinctive feature of her work; William Sharp in a not very sympathetic review of *The Second Son* (1411) did note how remarkably free from romantic ideas her novels always are, and the ever-perceptive James Ashcroft Noble noticed the lack of romanticism of *A Country Gentleman and his Family* (1308). One may find similar perceptions in 955, 1704 and 2031; and an interesting review of *Old Mr Tredgold* in *The Daily News* (2271) suggests, with partial truth, that Oliphant tends to romanticise Scotland, but that when writing of England her ironic vision is never dimmed. Yet most reviewers failed to comment on this very distinctive tone of her novels, and were more willing to respond to the lyricism, the tender eloquent writing that is to be found in many of her novels - notably the Scottish ones - and by doing this they often overbalance their appraisal of the book. *Young Musgrave* deserves special study from this point of view, as it contains some very poetic and eloquent writing; similarly those novels set in the Scottish Highlands, such as *The Wizard's Son* and *Sir Robert's Fortune*, were much admired for the evocative beauty of their settings. I shall have more to say of this later in this chapter.

As a brief footnote to this discussion of Oliphant's tone, to illustrate how perversely so many reviewers misinterpreted her work, I shall list certain adjectives that they repeated many times: "charming", "pleasant", "healthy", "wholesome" and sometimes "pretty", all of them words which effectively prevent the reviewer from seeing the true nature of an Oliphant novel, words which suggest a shallow response to the surface qualities of her work. The words "healthy" and "wholesome" were used so frequently because her novels were never coloured by the strong sexual feeling which distinguished the sensation novel and its successors in the 1870s and 1880s and even more markedly in the 1890s. One example of this absurd misreading of her novels will be enough, a review of *He that Will not When he May* in *The Daily News* (1018), usually much more sensible in its approach; the reviewer considers the tone of her novels to be "like midsummer days in the country - pleasant and placid ... a little monotonous, but on the whole agreeable, soothing and good for the nervous system" - a strange notion when one bears in mind that novels like *Agnes*, *Carità*, *A Country Gentleman and his Family*, *Oliver's Bride* and *The Prodigals and their Inheritance* were considered disturbing. And *He That Will Not* concerns the potential challenge of radical ideas to the stability of a family of the landed gentry, and could scarcely be described as "placid" or "soothing". So easy is it for a reviewer to be misled by his preconceived ideas, and thus to see only what he expects to see.

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It is not necessary to go into so much detail about the content of Oliphant's novels, as defined by reviewers, as about characterisation, structure and tone, since much of what I shall say has been discussed in other parts of this introduction. She was praised for her versatility, her ability to write with assurance and skill on many themes, now on the supernatural, now on Scottish themes (and not only Scottish reviewers considered that her true gifts lay here), now on tragedy, now on comedy. But the consensus of opinion was that her strength was to be found in domestic realism, in the portrayal of quiet, undramatic life in small towns, Scottish or English, with a concentration on middle-class life and people, especially women, of middle age, who show the sobering effects of their hard experience. She will show drama erupting into such quiet communities, but as long as she resists a perverse temptation to ingenious mystification, she rarely surrenders to the melodrama that occasionally disfigures her books. Comment was frequently made on Oliphant's preference for the ordinary and the commonplace and a novel which aroused much discussion on this topic was *A Poor Gentleman* of 1889; reviewers were not quite sure how to respond to her stress

upon the commonplace, but Ashcroft Noble gave the book its most impressive review (1578), showing full understanding of Oliphant's approach - and also offering an interesting brief classification of her novels. Other comments on this aspect of *A Poor Gentleman* are found in 1567, 1569, 1582 and 1584 while 1568 unhelpfully considers that the emphasis upon the commonplace reduces the book to a "dead level" of monotony, allegedly typical of Oliphant's later work.

Reviewers noted that Oliphant could respond effectively to topical themes and understood the society around her, often with a disenchanted view of its class structure, but sometimes infected by the snobbery that elsewhere she satirises. She was considered, as I have pointed out earlier, to be specially gifted in clerical themes, Church, Kirk and chapel, Anglicans and Dissenters; surviving memories of *Salem Chapel* led some reviewers to complain that she showed a persistent prejudice against the Nonconformists. On the other hand she was often accused of ignorance of the Church of England. Many reviewers praised her skill in creating good, convincing, lively dialogue. But a persistent complaint, echoed uncritically from reviewer to reviewer without any serious attempt to test the generalisation by close analysis of the novels, was that her material was thinly spread out through a novel's three volumes; reviewers were unduly fond of two metaphors: she beats her gold out very thin, and she spins gossamer threads into a web. (These metaphors occurred much more frequently than I have chosen to represent in the bibliography.)

Reviewers frequently noted with admiration Oliphant's sensitivity to environment, to atmosphere, and to the settings of her characters, and to her skill in communicating the visual scene, especially in her Scottish novels. As early as *The Days of My Life* a reviewer (189) quoted at length a fine description of the unremarkable landscape of Cambridgeshire; but such passages in early reviews are easily detached from their contexts, and it is only later reviewers who see the environment as central to what is essential in an Oliphant novel. Alexander Innes Shand, surveying several of her novels (733), noted that her poetic vision is important in her work, and some reviews of *The Minister's Wife* (498, 502, 508) single out this quality for commendation. The late novel *Sir Robert's Fortune* was much admired for its sharply observed Highland setting. See in particular 2179, and also 2213, which suggests that the scenery acts as a sort of poetic relief to the very painful story; other relevant reviews are 2167, 2172, 2176, 2183, 2202, 2207 (Ashcroft Noble), 2214. And further treatment of this lyricism may be found in reviews of *A Beleaguered City* (960, 962, 967) and *Young Musgrave* (839, 848, 853, 861, 863, 864). Scarcely any reviewer noticed Oliphant's use of scenery as extended metaphors for complex or obsessive states of mind; but such a perception could scarcely be expected before the twentieth century. However, 860, the Anglican *Guardian* on *Young Musgrave*, does seem aware of the symbolic use of scenery, for example in a "night walk" scene (not quoted in the bibliography).

There is one aspect of Oliphant's work on which it is important to give specific detail, her feminism, a subject which Meredith Townsend discussed in his obituary articles in *The Spectator* and *The Cornhill Magazine* (2453 and 2674), attributing it in the second article to her disillusioning personal experience of men. Many reviewers from the 1870s onward became aware of an unsympathetic, or ironic, treatment of men, and of a readiness to speak in defence of women, although this was often considered a mere quirk or eccentricity. Three reviews in *The Saturday Review* in 1873 and 1876 are indicative of the response of reviewers; a review of *Innocent* (653) complains of "antagonism of sex" and petulantly asks "Is Mrs Oliphant going over to the enemy, and becoming a 'man-hater' like the foolish sisters?" Showing more detachment, a review of *The Curate in Charge* (725) commented ironically on Oliphant's evident preference for her own sex to men, and a similar comment is found in a review of *Phoebe, Junior* (750). But the most interesting discussion of this theme appears in a *Daily News* review of *The Ladies Lindores*, one of Oliphant's most bitterly feminist novels (1145); the reviewer examines the book's protest against the injustice constantly inflicted upon women by men. Women reviewers noted this tendency in her work: a reviewer in *The Englishwoman's Review* (531), Miss E. A. Dillwyn (1029), Julia Wedgwood (1343), Agnes Green (1823). Other reviews of interest are 1879, which comments on the feminist use of irony in *Diana Trelawny*, and 2172, which discusses the feminist theme of *Sir Robert's Fortune*; other reviews of this novel which comment on this are 2169 and 2179. It is worthy of comment that certain of her non-fiction books were seen to adopt a feminist stance, even as early as *Historical Sketches of the Reign of George II* (521, and 531 listed above). Agnes Green's review is of *Jerusalem* and two reviewers of the second series of *Historical Sketches* (*The Reign of Queen Anne*) discussed the feminism of this book (2128, 2154). I shall have more to say on this subject when I examine the obituaries for Oliphant in 1897.

I now resume the chronological sequence. By the late 1880s Oliphant was growing, perhaps unnecessarily, aware that the kind of book she was writing was going out of fashion; her uneasiness is reflected in her novella *Mr Sandford*, serialised in *The Cornhill Magazine* in April and May 1888, where her *alter ego* is an artist grown entirely unfashionable and unsaleable. As in the late 60s and early 70s there seems at this time to have been some slackening of her creative energy. She responded to almost all requests for serialised fiction, and the result was sometimes inferior, especially when she produced shorter fiction. In 1886 and afterwards there were several short novels, *Oliver's Bride*, *Cousin Mary*, *Lady Car*, *The Duke's Daughter*, *The Fugitives*, *The Mystery of Mrs Blencarrow*, *Sons and Daughters*, of which only *Lady Car* and to some extent *Sons and Daughters* and *The Duke's Daughter* have much merit, the others being unable to develop their themes other than superficially. The last four were all published in 1890 and reviewers tended to be rather severe on them and to revert to fears that Oliphant's talents were at last exhausted, although her collection of nine linked short stories *Neighbours on the Green* (1889) was well received by most reviewers, many of them insisting that the discipline of the short story was to the benefit of her work, weakened as it usually was by the three-volume structure; the new orthodoxies of literary criticism were already confidently articulate. The severest review of *Neighbours*, a total dismissal (1545), appeared in *The Universal Review*, a forward-looking periodical which published younger writers such as Swinburne, Hardy, Samuel Butler, George Moore, Walter Crane, George Meredith and Laurence Housman. But in October 1890 a novel was published which fully restored Oliphant to critical approval, and to the status of one of Britain's leading novelists. This was *Kirsteen*, which inaugurates the fourth and final phase of her career.

Kirsteen was the latest and most artistically satisfying of Oliphant's Scottish novels. After *The Chronicles of Carlingford* she returned to Scottish themes in *The Minister's Wife* (1869), *May* (1873), *The Story of Valentine and his Brother* (1875), and *The Primrose Path* (1878). In addition scenes in *Squire Arden* and its sequel *For Love and Life* (1871 and 1874) were set in Scotland. In the 1880s Scottish novels appeared more frequently, two in 1883 (*It Was a Lover and his Lass*, *The Ladies Lindores*), and three more before the end of the decade (*The Wizard's Son*, 1884, *Effie Ogilvie*, 1886, *Lady Car*, 1889), while the early scenes of *Joyce* (1888) were set in Scotland. These novels were welcomed by reviewers, and those who were Scottish praised the authenticity of the themes and settings and the insight into the character of the lowland Scot, though specifically the rural Scot, since Oliphant made little use of the contemporary urban Scottish setting, and showed little knowledge of it, as William Wallace was later to point out, in two articles on Scottish fiction and in an obituary article (2024, 2220, 2508). *Kirsteen* seems to acknowledge the logical consequence of the nostalgia which characterises so many of her Scottish novels by being set in the Scotland of seventy years earlier; and yet, as some of the reviewers recognised (1652, 1716, 1717), it is a contemporary novel with a heroine who finds fulfilment in a career, not in marriage, with an implicit challenge to the position of women in nineteenth-century society, and with an unorthodox dénouement (discussed in 1660, 1784 and 1649). William Wallace reviewed the book (1662), but he concentrates his comment largely on the richness of the characterisation, while noting some exaggeration in the portrait of the heroine's tyrannous father, a view taken by other reviewers (1648, 1649, 1662, 1679). The finest review, closest to the view which a twentieth century critic would take, is by James Ashcroft Noble (1678), who responds sympathetically to the patterning of the book and to the thematic strategy of its characterisation as no other reviewer does, except the one in *The Dublin Review* (1716). Another interesting review is that in the Anglican *Guardian* (1667). But most of the reviews are conventional, and *Kirsteen* is not one of the novels that produced the most interesting response.

It is impossible to examine with any adequacy the final years of Oliphant's career without a discussion of the phenomenal transformation of the cultural climate brought about in the final decade of the Victorian age, though in many ways it was not so much a transformation as the inevitable final phase of a development that reaches back to the 1870s and even to the 1860s. I can concentrate only upon those aspects of the 1890s that directly impinged upon Oliphant. There was a remarkable expansion of markets for literary criticism, with an emphasis upon popularity in most senses of that ambiguous word. New periodicals appeared, aiming to cater for a wider readership; in particular newspapers were assuming the role of entertainers and popular educators, and of creators of opinion, rather than reflectors of it, as typified by the popular journalism of *The Daily Mail*, founded in 1896. London acquired several new newspapers, all of them giving space to literature and the arts, and with a popular bias. There were the Radical *Star* (1888) and *The Westminster Gazette* (1893) and T. P. O'Connor's *Sun* (1893; not represented in this

bibliography) and its Sunday partner *The Sunday Sun* (1891), later *The Weekly Sun*, and there was *The Daily Graphic* (1890; not fully represented in this bibliography). And two long established newspapers, the *Liberal Daily Chronicle* and the Conservative *Daily Telegraph*, which had previously shown little interest in literature, featured book reviews and literary pages after Alfred Ewen Fletcher became editor of the *Chronicle* in 1889 and after W. L. Courtney, afterwards Literary Editor, joined the *Telegraph* in 1890. Reviews of Oliphant appeared in these newspapers, some of them of very high quality; the monopoly of the intellectual, academic quarterlies and monthlies and the "quality" weeklies was broken. Two new periodicals of great importance as representing informed middle-of-the-road opinion are *The Scots Observer*, later *The National Observer*, edited by W. E. Henley, and the extremely influential *Bookman*, edited by William Robertson Nicoll (1891), and designed as a periodical offering a contemporary and authoritative, though not academic, approach to literary history and criticism. *The Scots/ National Observer* is of importance for its publication of short stories, in many ways the characteristic literary form of the 1890s; and many periodicals of different kinds published stories during the decade.

The aesthetic values of the nineties are famous: on the one hand the realistic, "naturalistic", exploration of experience however ugly, sordid, painful, sexually explicit, and subversive of preconceived ideas; on the other hand the pursuit of the distilled essence of meaning and of precision of vocabulary, the giving of priority to mood, atmosphere and intensity of feeling rather than to moralising, to ambiguity and implication rather than to direct statement, to the conscious shaping and crafting of a work of literature rather than to the discursive open form of the Victorian novel. The much-assailed three-volume novel came to a dramatically sudden ending, by decree of the libraries, in June 1894, and writers were now free to write fiction in the compact, disciplined form that many of them had long preferred.

Oliphant might have been expected to find the atmosphere of the decade unsympathetic, and in many ways she did. Yet she responded with the easy adaptability that she had always shown; she wrote more short stories than she had ever written before, often showing the economy of means that was a prerequisite of this form. And in one short novella, *Two Strangers*, 1895, she consciously wrote in the elliptical, understated manner of the decade and left her story fashionably unresolved; perversely, few reviewers admired her for this and insisted on finding the ending frustrating, or artistically unsatisfactory; preconceived ideas perhaps led them to suppose that an older writer must always be judged by the standards of an earlier age. But two reviewers (2165, 2205), while acknowledging that the ending was fashionable, did not therefore admire it; the new aesthetic was not universally accepted. (See, for example, a review of *Old Mr Tredgold* in *The National Observer* (2276).) However, a fine review in *The Daily News* (2176) praises the ending, and Arnold Bennett's review (2182) is very sympathetic. Oliphant well knew what she was doing in *Two Strangers*, since in December 1895 in one of her "Looker-on" series of discursive articles she discusses the end of the three-decker and the change of aesthetic values in the novel (*Blackwood's Magazine* 158, 905-27).

Many of Oliphant's short stories were posthumously collected in two volumes, *A Widow's Tale and other Stories* and *That Little Cutty* (with two other stories), both published in 1898, and were given a mixed reception. The most remarkable of all the reviews appeared in *The Daily Chronicle* (2593) and is a fascinating distillation of the purest nineties critical theory about the economical, elliptical art of the short story; judged by this criterion Oliphant's stories are considered to be built on an old-fashioned model, miniature novels, not true short stories at all, but not for that reason denied admiration. This review epitomises the approach of much of the most interesting Oliphant reviews in the 1890s, a friendly verdict on a writer considered old-fashioned and yet worthy of being treated with respect. This is the opinion of the *St. James's Gazette* reviewing *Who Was Lost and is Found* (2137) and *A Widow's Tale* (2613) and adopting an unsympathetic view of modernism. But the Anglican *Guardian* (2596) was shrewdly able to note that the *Widow's Tale* stories had a modernity of their own - a modernity, the reviewer ought to have noted, which had been found in Oliphant's work for many years. Later in an interesting review of her autobiography (2671) *The Graphic* also noted the essential modernity of her approach.

The harshly uncompromising realism of many 1890s writers was viewed with little sympathy by Oliphant, whose realism is of a different kind. Perhaps her most sustained attack upon this new tendency in literature is to be found in her late article "A Raid Among Books" (*Blackwood's Magazine* 160, 822-46) where she reviews Arthur Morrison's slum novel *A Child of the Jago* and other books.

The feminism of the 1890s adopted a rather strident tone which Oliphant, in spite of the radicalism of her views about the position of women in Victorian society, found unacceptable, in so far as it seemed to challenge the institution of the family and claimed sexual independence for women; but her own feminist ideals remained unmodified and may be studied in *Sir Robert's Fortune* (1895), her most unequivocally

feminist novel since *Hester* and as fierce an analysis of marriage, though without Hardy's sexual unorthodoxy, as *Jude the Obscure* which she so fiercely attacked a few months later. Few of her novels were so unimaginatively reviewed as *Sir Robert's Fortune*, and scarcely any reviewer responded to the book's intention; J. M. Collyer in *The Athenaeum* (2213) gave it one of his most imperceptive reviews, and even Ashcroft Noble (2207) offered some heavy-handed criticisms in an otherwise appreciative review. Three reviews, however (2176, 2179, 2183), did show some awareness of the true themes of the novel. Of some interest is 2201, which indicates that the reviewer has closely followed Oliphant's career, since he is aware that her novels develop and change and *Sir Robert's Fortune* is like a "middle-period" novel. Regrettably the review is not very good. But inevitably only those reviewers can be taken seriously who had read extensively in Oliphant's fiction - especially Ashcroft Noble - and were not merely picking up her latest book with a generalised knowledge only of her reputation and the views of other reviewers. It is worthy of notice that *Sir Robert's Fortune* was the first of Oliphant's full-length novels to be published from the first in one volume after the collapse of the three-volume novel in the previous year.

Oliphant's criticism of the aggressive feminism of the nineties is to be found in some of her articles in the girls' magazine *Atalanta* under the heading "Things in General" (volume 7, December 1893, March 1894, August 1894, 220-3, 415-7, 732-4), and in her private conversations as recorded by Mrs G. W. Steevens (formerly Christina Rogerson, dedicatee of *Kirsteen*) under the unfortunate title "The Opinions of an Old Lady" and serialised in *The Pall Mall Gazette*; 2211 and 2212 are the relevant chapters. (When republished in book form, 2698, the chapters were rearranged, and these two became chapters 4 and 1.) In these articles Oliphant is writing, or speaking, in a relaxed and humorous tone, with her usual ironic eye for the extravagances of her time, and, as I have already said, her essential feminism remained unmodified.

The 1890s was the decade of the Celtic Revival, and in particular of the revival of Scottish themes in the novel, especially in the nostalgic "kailyard school" of J. M. Barrie, Ian Maclaren, S. R. Crockett and others. Oliphant was herself rather contemptuous of the kailyard school and continued to produce Scottish themes in her usual manner, in *The Railway Man and his Children* (1891), *Who Was Lost and is Found* (1894), *Sir Robert's Fortune* (1894) and *The Unjust Steward* (1896). These novels are sharper and more powerful novels than those of the kailyard and are worthy successors to *Kirsteen*. They were well received by the reviewers as Scottish novels (though, as I have shown, the feminist theme of *Sir Robert's Fortune* was largely missed), and *Who Was Lost and is Found* was perhaps the most consistently praised of all her novels of the decade, coming after three novels, all published in 1894 (*Lady William*, *A House in Bloomsbury*, *The Prodigals and Their Inheritance*), which most reviewers did not admire and considered evidence of Oliphant's failing powers. *Who Was Lost* was a reassuring novel, enabling reviewers to praise conventional themes popularly found in her work, the nostalgic charm of Scottish scenes, the pre-eminence given to maternal love, the theme of heroic endurance in the middle-aged heroine Mrs Ogilvie, and a simple dramatic narrative structure.

Other interesting Oliphant novels of the decade, more productive than any of its predecessors, are *The Marriage of Elinor*, *Diana Trelawny*, *The Cuckoo in the Nest*, *The Heir Presumptive* and *the Heir Apparent*, *The Sorceress* and, her last of any importance, *Old Mr Tredgold*. These novels were well received, especially *The Cuckoo in the Nest*, an ironic comedy of English rural society, to whose themes reviewers found it easy to respond, and which, to judge by the number of reprints, was one of Oliphant's most popular novels, *The Heir Presumptive*, which contains one of the last of Oliphant's studies of a weak personality driven by egotism into vicious and foolish conduct, a theme which reviewers, now readier to respond to psychopathology in novels, greatly admired, and *Old Mr Tredgold*, where the characteristic Oliphant note of disenchantment received a more sympathetic response than it had received in earlier decades, in particular in 2261, 2271, 2272, 2292 and 2338. Yet too many reviewers were still unable to respond adequately to an Oliphant novel, for reasons that I have given in the previous chapter. *The Sorceress*, in particular, totally defeated the insight of most reviewers; its heroine, Laura Lance, is a very effective example of a stereotype revitalised and given new life and shown in her true complexity and human needs. She is that traditionally disapproved figure the adventuress; but failure to recognise Oliphant's intention invalidates almost all reviews, whose comments on Laura are usually absurd and misguided. *The Saturday Review* (1979) shows at its worst in reviewing the book. Only James Ashcroft Noble, and to a lesser degree J. M. Collyer, show any understanding of Laura (1991 and 1973).

This failure to respond adequately to *The Sorceress* is symptomatic of the failure of most Oliphant reviewers to recognise her essential method of giving a new ironic life to apparent character stereotypes, a theme which I have already discussed in detail. Even in the 1890s, supposedly a decade which freed itself

from preconceived ideas, few reviewers were much more perceptive than their predecessors, although Patty of *The Cuckoo in the Nest* was recognised as a complex and sympathetic treatment of the conventional figure of the young woman who presumptuously rises out of the confines of her humble social class - an adventuress much better understood by reviewers than Laura Lance was. The general failure in perception contributed eventually to the low estimate of Oliphant's status by the end of the century.

The finest reviewer of Oliphant in the 1890s was, as I have already indicated, James Ashcroft Noble in *The Spectator*. There is also an admirable review of *The Railway Man and his Children* in the short-lived Conservative periodical *The Anti-Jacobin* (1798); the review is unsigned, but Noble was known to be writing for *The Anti-Jacobin*, and it is too good to be by any other reviewer. Regrettably Noble died in 1896 and thus we are denied what might have been the finest of the obituaries in 1897. Little information is available about Noble, who is given the barest mention in William Beach Thomas's history of *The Spectator* (listed in the Preface); he published one book on the English novel, *Morality in English Fiction*, 1887; it reflects the sophistication and perception of his *Spectator* reviews and his ability to respond to the mature art of the novel, but it is a very short book, no more than an extended essay. To give him his belated due I here list all his Oliphant reviews: 1302, 1308, 1422, 1542, 1563, 1578, 1613, 1678, 1719, 1798, 1840, 1925, 1951, 1991, 2043, 2068, 2098, 2207. They run from 1886 to 1895 and are surely among the finest of Victorian discussions of the art of the novel.

Arnold Bennett's reviews, already mentioned, showed that the youngest generation of writers was not necessarily bound to dismiss Oliphant as irredeemably old-fashioned. The most individual, indeed idiosyncratic, of the writers of the decade who discussed her work was the Scot William Robertson Nicoll, editor of *The British Weekly* and *The Bookman*, who was sometimes perceptive and sometimes perverse. He claimed to have read all her books, and adopted a generally affectionate and selectively admiring view of her. The uncertainty of his approach is indicated by his making three, or perhaps four, attempts in 1897 to assess *The Ways of Life* (2382, 2425, 2497 and probably 2494), by the comparative poverty of reviews of her works in *The Bookman*, and by the startling inconsistency of his views of her and of her chances of survival in 1897 and 1899. His article "Mr Meredith Townsend Has His Little Fling" (2675), an attack upon Townsend's obituary article in *The Cornhill Magazine*, is the most deplorable article recorded in this bibliography, reminding us of Voltaire's rejection of Shakespeare when other French writers had come to admire him. And his review of *Autobiography and Letters* (2673) is almost equally disturbing in its lack of balance.

One review which deserves special mention is of the two novellas *The Two Marys* and *Grove Road, Hampstead* (published in 1896) by an anonymous reviewer in *The Manchester Guardian* (2315). The reviewer explains perceptively why Oliphant's talents are best suited to the three-volume novel and says this with no unfavourable bias, but finds her type of novel entirely legitimate.

The 1890s were a rich decade for Oliphant's non-fiction, of which the most remarkable was the biography of her complex and controversial namesake Laurence Oliphant, the most frequently reviewed of all her books. Her history of Victorian literature, written in collaboration with her son Francis Romano Oliphant, was perhaps the most fiercely attacked of all her books; but she sustained her popularity with three further volumes of historical urban topography, on Edinburgh, Jerusalem, and modern Rome, and her posthumous history of the Blackwood firm, a major contribution to literary history. There were also lives of Thomas Chalmers, the Scottish church leader, and of Jeanne d'Arc, a volume of *Historical Sketches of the Reign of Queen Anne*, and *A Child's History of Scotland*. They all help to fill out the complex picture of Oliphant as woman of letters, and will be briefly discussed in the next chapter along with her other historical and biographical work.

The Tablet continued to write perceptively about Oliphant. Three outstanding reviews, of *Lady William*, *Sir Robert's Fortune* and *The Two Marys* (2034a, 2192a and 2318a), among the best ever published on Oliphant's work, show fine understanding of her intentions and distinct voice and may very well be by the same author, who can justly be compared with Ashcroft Noble.

Oliphant's last book to be published before her death was *The Ways of Life*, which reprinted *Mr Sandford* from 1888 and another similar story, with an eloquent preface "On the Ebb Tide" about her fear that her reputation was in terminal decline. Since she died rather more than a month after its publication, the book came to be seen as her own obituary on herself; and many fine reviews were published, most of them regrettably showing more interest in the preface than in analysing the two stories. Interestingly, all but two of the most perceptive reviews appeared in newspapers, *The Manchester Guardian*, *The Daily Chronicle*, *The Morning Post*, and W. L. Courtney in *The Daily Telegraph* (2379, 2387, 2388, 2470), showing how far newspapers had already come in claiming equality with the monthly and weekly

periodicals; unfortunately they had less chance of influencing public opinion on literary matters than those periodicals carrying most prestige. (The other good reviews, 2392 and 2467, appeared in the Anglican *Guardian* and *The Speaker*.) The *Chronicle* review is one of the most eloquent tributes ever paid to Oliphant and reads like the first, and one of the finest, of obituaries, although Oliphant was not yet dead.

She died on 25th June 1897, and there were many obituaries through the rest of the year. Many of them were personal and biographical and cannot be discussed here. But those that are critical analyses of her work call for a fairly close examination to judge how far the obituarists were able to estimate her true status. Inevitably the complaint of over-production and the alleged consequent failure to produce a masterpiece appeared in many of them, notably *The Daily Chronicle* (adopting a strangely different view from that expressed in the review of *Ways of Life*), *The Daily Mail* and Norman MacColl in *The Athenaeum* (2406, 2445, 2452). But, although this was to become the standard view of Oliphant well into the twentieth century, some obituarists challenged it; *The Scotsman* (2417) insisted that the essential spontaneity of her gifts was enabled to flourish as a result of her fecundity, and James Payn in *The Illustrated London News* (2474) insisted that constant practice always kept her imaginative powers healthy. *The British Review and National Observer* (2458) found nothing to complain of in her productivity. But it was not until 1899 that the most vigorous refutation of the over-production myth was published, in *The Manchester Guardian* (2653), where a similar view to that of *The Scotsman* is expressed, but much more forcefully.

The finest of the obituaries were two anonymous ones in *The Daily News* (2407) and *The Standard* (2644a) and articles by Meredith Townsend, Christabel Coleridge and Gertrude Slater (2407, 2419, 2453, 2491, 2568); in addition an article by William Wallace and anonymous ones in *The Speaker* and *The London Quarterly Review* (2508, 2466, 2510) are of interest. Many obituarists recognised the distinctive Oliphant note of quiet, unsentimental, disillusion, for example *The Daily News*, *The Standard*, *The Glasgow Herald* (2409), Christabel Coleridge and, in 1898, Gerald Lee (2578). Coleridge in particular emphasises that her novels represent a constant challenge to illusions. Her remarkable gift for sharply individualised characters was frequently stressed, for example by Christabel Coleridge, Meredith Townsend (speaking particularly of her women characters), Gertrude Slater and Gerald Lee. Her irony was finely analysed by *The Daily News*, by *The Standard*, by Coleridge, and by Gertrude Slater, who saw it as the essential component of her realistic view of life; and Wallace also comments on her irony in relation to her picture of Dissent. There are interesting discussions of her feminism in *The Daily News* and in *The London Quarterly Review* and, most strikingly, in Coleridge's article, and by "One Who Knew Her" writing in *The Manchester Guardian* (2411), while *The Sketch* (2433) suggested that she had directly influenced the role of women in society. *The London Quarterly Review* suggests that she gives an unrivalled picture of Victorian society and *The Sketch* praises the wide catholicity of her interests. There are comparisons, not always very illuminating, with George Eliot: Townsend, *The British Review*, Wallace, *Truth* (2443) and *The Illustrated London News* (2476). J. H. Millar writing on "Mrs Oliphant as a Novelist" in *Blackwood's Magazine* (2503) has much to say of interest, but his is not one of the most valuable obituary articles, since he repeats the conventional and unhelpful notion that Oliphant's gift was for character, not plot, and he shows little insight into the true depths of her art. Finally, one should mention the idiosyncratic articles of Robertson Nicoll, whose views are distinctly his own, for example in his emphasis, found in no other obituarist, on a harsher side of Oliphant's personality (2441, 2505).

One obituary needing separate treatment, since it was published in America, in *Harper's Weekly*, and thus theoretically ought to be excluded from this introduction, was that of Henry James, which was not published in Britain until 1914, with some textual revision (2729). But James in 1897 was resident in Britain and his views must be recorded here, like his review of *Whiteladies*. His obituary is friendly and valuably insists that Oliphant's true gifts had not yet been recognised; but much of his comment is based on the unacceptable assumption that she lacks true artistry and has a very undisciplined talent. The view of so eminent a critic was to have much influence on later writers. (James's views are also mentioned in 2736.)

Much that is said in these obituaries, especially that of Gertrude Slater, is highly admirable, and it seems at first strange that in a few years' time Oliphant's reputation was so completely extinguished. But I have already shown in the previous chapter that there were few critics and reviewers who really recognised her talents. The over-production myth was already gathering momentum and coloured even some of the more favourable obituaries; and intermingled with the praise was at times a sceptical view of her status, as in *The London Quarterly Review* article. And the publication of her *Autobiography and Letters* in late April 1899 gave reviewers another opportunity to assess her career, and, as it proved, with a much more damaging effect.

There is no need to give much analysis of the reviews of the autobiography. They follow a very

simple, much repeated, pattern. There are eloquent tributes to Oliphant's courage and suffering during the many bereavements described in the autobiography; but, unfortunately, to counterbalance this sympathy reviewers highlighted the explanation given by Oliphant of her enforced decision to sacrifice literary excellence in order to earn money to educate her sons, and insisted that no artistic gifts could survive such a choice. They admired her as a mother and disparaged her as a novelist. (An extreme example of this view is to be found in two reviews by T.P. O'Connor, 2650 and 2659a.) It has been said that Trollope's autobiography did great harm to his reputation as a literary artist; this would be an even more valid comment on Oliphant's. Perhaps the most regrettable of the comments that recur in these reviews is that Oliphant consistently undervalued her work as a novelist, and could never take a serious view of her artistic responsibilities - an extremely unjustified deduction from some mock-modest remarks she makes in the autobiography. The most hostile of the reviews appeared in *The Saturday Review* (2669), which called her a "trades union author" writing only for money; and Robertson Nicoll was almost as bad (2673). But many less hostile versions of this opinion are to be found even in favourable reviews.

Oliphant's self-disparagement, her fear that she had never written any novel worthy to be compared with those of the major Victorian novelists, has no claim to be taken seriously, as a select few of the reviewers recognised. Stephen Gwynn in *The Edinburgh Review* (2680) perceptively described her modesty as a self-protective device, and Miss C. Townsend (Meredith Townsend's daughter) in *The Spectator* (2664) rightly insisted that she had a high view of her own merits. Other reviewers who refused to take her self-disparagement at face value were J. H. Millar in *Blackwood's Magazine* (2651) and anonymous reviewers in *The Morning Post*, *Woman* and *The Literary Gazette* (2646, 2660, 2684. See also 2690b.) Yet these reviewers, except for Millar, show little real insight into her true gifts as a writer. Gwynn, for example, overstresses her maternal preoccupations and finds this one theme movingly reflected in her best work, which he perversely identifies as the *Stories of the Seen and Unseen*. (These stories were admired by many 1898 reviewers.)

The problem of Oliphant's fecundity was discussed by many reviewers usually with the inevitable verdict that it had damaged her. But I have already cited *The Manchester Guardian's* forthright rejection of this view, and both G. S. Street writing in *The Pall Mall Gazette* (2656) and Howard Sturgis in his largely biographical article in *Temple Bar* challenged it. Two of the most satisfying reviews of the autobiography appeared in the Anglican *Guardian* (2670), which had published many fine reviews of her work, and in *The Graphic* (2671), in which by contrast many very foolish reviews had appeared during the 1870s and 1880s. But these reviews make perceptive and imaginative analyses of Oliphant's gifts and personality, choosing to think for themselves rather than to be swayed by conventional views. Meredith Townsend in *The Cornhill* (2674) repeated the view which he had always held of her high status as a novelist, entitling her to a place just below George Eliot, a view which, he insisted, would one day be fully recognised; yet even he insisted that she undervalued her art. A fine review was published in *The Tablet* (2684a).

Two remarkable reviews in Yorkshire newspapers (2638a and 2653b) entirely ignore her self-disparagement and praise her in the highest terms, one of them calling her "A Woman of the Century".

There were thus many perceptive reviewers in 1899; but the damage had been done. Often those who were most eloquent in their admiration for the woman Margaret Oliphant and her tragic story were unable to transcend the stereotyped views of her work which had come to be taken for granted. Although the new aesthetic of the nineties had pressurised fewer critics than might have been expected into an unfavourable verdict of her work, no doubt it had quietly done its work at a subconscious level. autobiography continued to be read into the twentieth century, but the majority of her novels went out of print, and only *Salem Chapel*, *A Beleaguered City*, and perhaps *Kirsteen*, were likely to be remembered, along with two ghost stories, "The Open Door" and "The Library Window", which were often reprinted in anthologies. The productivity would remain for more than half a century after her death a deterrent to those who might wish to return to her work, even if only for the practical reason that to read so many novels was a formidable undertaking.

VI

Non-fiction, 1862-1900

Although Oliphant's non-fiction played an important role in sustaining her reputation, and was in

general well received by the critics, for the reader in a later century its main interest is in revealing the breadth and variety of her reading. It may conveniently be divided into four main classes: biography, historical topography (the five city books), other historical works, and literary criticism. But in fact the five city books (Florence, Venice, Edinburgh, Jerusalem, Rome) are extensions of her interest in biography, since they are largely studies of the men and women who contributed to the life of these five cities. Those books that are not pure literary criticism are dominated by religious themes. Three of her four major biographies, those based on original research and sometimes on personal knowledge, are of religious leaders, Edward Irving, the Comte de Montalembert, and John Tulloch, the first and third of these being Scots; and even the apparent exception, Laurence Oliphant, arouses the most intense interest for his involvement with the American evangelist Thomas Lake Harris, and it is largely because of this controversial episode in his life that Margaret Oliphant's biography aroused so much interest, and forceful partisanship. It is enough here to mention Julia Wedgwood's review (1787), which is troubled by Oliphant's hostility to Harris. Two later reviewers (1792, 1794) felt obliged to comment on this review.

Oliphant's three minor biographies, derived entirely from other writers' books, are also studies of religious leaders, two saints, Francis of Assisi and Jeanne d'Arc, and the Scottish Kirk leader of the time of the Disruption, Thomas Chalmers. And one might add that reviewers were agreed that the finest character study in *Makers of Florence* is of the monk Savonarola. Moreover, character sketches of William Penn and John Wesley are included in Oliphant's *Historical Sketches* of leading figures in the reigns of Queen Anne and George II. She was using her biographical work largely to reflect her deep religious convictions; and one of her city books, that on Jerusalem, expresses most clearly the simplicity of her faith. (Many reviewers found her rejection of Biblical criticism in this book naively simplistic; and it received more unfavourable criticism than the other four in the series.) Only the biography of Queen Victoria and the rest of the *Historical Sketches* have no relevance to religious themes.

The reviews of these books can be dealt with very briefly, since they are largely entirely predictable. The consensus of opinion was that in none of them was Oliphant writing from the point of view of the specialist, but for the general reader, and that the picturesqueness of her style ("picturesque" was a recurrent word in the reviews) made the chief pleasure of reading them. The four major biographies were admired for their balance, and, paradoxically, for their fervent partisanship, although unsympathetic reviewers complained of extravagant hero-worship and an entire inability to see the weaknesses which her assembled evidence ought to have made quite clear to her, for example the egotism of Edward Irving. But her quietest and most domestic biography, that of her friend John Tulloch, was considered to be the most balanced and judicious, and was much admired for its affection and its tact.

Perhaps the most interesting of the comments made by reviewers both of Oliphant's biographies and of her urban histories was that she brings to the writing of these books the skills acquired from writing novels, with the implication that she treats her subjects like the heroes of her novels (321, 532, 637, 772, 773, 776, 795, 1007, 1144, 1423, 1435, 1483, 1501, 1760, 1771, 1774, 1776, 1782, 1785, 2151, 2154, 2223, 2302, 2320, 2567). Some of these reviews, especially 2320, the Anglican *Guardian* reviewing *Jeanne d'Arc*, and two early reviews, 321, Alexander Johnston Ross reviewing *Edward Irving* in *The National Review*, and 637, Abraham Hayward reviewing *Montalembert* in *The Quarterly Review*, suggest or imply that since she tends to manipulate her material in a manner which would be legitimate in a novel, but not in a biography, she is not entirely satisfactory as a biographer. 1760, however, *John Bull* reviewing *Laurence Oliphant*, recognises this "picturesque" manipulation of material, but considers that it is this that makes the biography so effective. And many reviewers of the non-fiction were inclined to say that the book was "more interesting than a novel" (1675, 1751, 2221, 2528, 2529). But probably the finest discussion of this theme is the Anglican *Guardian's* review of *Historical Sketches of the Reign of George II* (532), suggesting reasons why Oliphant's gifts are those of a novelist rather than of a biographer.

It is worth note that one of the reviewers of *Irving* who suggested that Oliphant was using the methods of a novelist was John Tulloch (320), writing anonymously in *The Edinburgh Review*. Tulloch had lately become her friend and she was in due course to write his biography - which in the opinion of two reviewers (1483, 1501) showed the methods of a novelist.

In spite of this impressive continuity of opinion, the argument from her novels to her biographies is very much a *post hoc* argument; if the biographies had been anonymous or pseudonymous would reviewers have noticed the hand of a novelist? And reviewers notoriously tend to find in books what they expect to find, a weakness that invalidates many reviews of Oliphant's work. But as a generalisation it is reasonable to suggest that as a writer she always had the gift for vivid, graphic, dramatic writing - which was sometimes overindulged - and that this appears both in her novels and in her biographies and city

books. It might be possible to invert the opinion of so many reviewers and to say that it was partly by the preparation of *Edward Irving* that she was able to transform herself from a novelist with no clear sense of purpose to one of the finest of Victorian novelists. It is worth noting that one of the distinctive features of her major biographies, as pointed out by many reviewers, was her gift for describing domestic scenes, a gift that is equally found in her novels. This is particularly evident in her biography of John Tulloch, of whom Oliphant had much personal knowledge, and again the description of Edward Irving's domestic life might have strengthened the circumstantiality of her approach to domesticity with an inevitable carry-over effect upon her fiction.

Possibly the most eloquent tribute to Oliphant's gifts as a biographer, stressing that these are also the gifts that make her a fine novelist, was from the American critic Harriet Waters Preston, who for this reason is included in this bibliography in Appendix Six (items AP65, AP66 and AP69). Another important tribute to Oliphant's gifts as a biographer is to be found in J.H. Millar's article in *Blackwood's Magazine*, "Mrs Oliphant as a Biographer" (2581), a sequel to "Mrs Oliphant as a Novelist" (2503). He praises her biographies for their balance and perspective and he seems to admire her more as a biographer than as a novelist.

Two books that can be mentioned only very briefly are *A Child's History of Scotland* and *Annals of a Publishing House*. The first is of interest mainly as a reflection of Oliphant's heartfelt Scottish patriotism; the less adulatory reviewers tended to suggest that she had not given serious attention to the problems involved in writing for a child audience. The severest critics were the Scots themselves, complaining of serious inaccuracies: Andrew Lang, *The Scottish Review*, Francis Hindes Groome (of English birth, but living in Edinburgh, with a special interest in Scotland), D. Hay Fleming, and a presumably Scottish reviewer writing in *The Literary World* (2264, 2265, 2268, 2282, 2285). The complaint highlights the inevitable consequence of writing so fast and so frequently: the impossibility of adequate research and the verification of facts. Oliphant's over-production harmed her novels far less than commentators insisted; but it did harm her historical and biographical work, though not the *Blackwood Annals*, to which she devoted most of the energy of her final years. The reviews of this book, published less than four months after her death, need not be analysed, since they are in many ways continuations of the obituaries and were eloquently admiring. Robertson Nicoll's extremely enthusiastic review (2542) seems designed to soften the impact of his rather harsh obituaries. The only serious dissenters are 2517, 2539, 2545 (Desmond B. O'Brien writing rather extravagantly in *Truth*) and 2582 (G. W. Niven in *The Scots Magazine*, retaliating against Oliphant's disparagement of the earlier *Scots Magazine*).

Oliphant's literary criticism deserves more extended treatment, although her three contributions to the Foreign Classics for English Readers series, books on Dante, Molière and Cervantes, are no more than successful popularisations, well received as such by most reviewers, even those who were specialists in these authors. Equally, her book on Sheridan, contributed to the English Men of Letters series, is of little interest, although not all reviewers complained of its superficiality; Sheridan was a strange choice of subject for her, and it would have been more reasonable for Macmillan to invite her to write about Jane Austen or Sir Walter Scott. But her two books of literary history are of much greater importance, especially the earlier one, a study of literary history in the romantic period. The opinion of informed reviewers, for example 1058, was that the book was designed not for specialists but for the general public, and that it is admirably fitted for this purpose; many of them pointed out that the book was good as a series of biographical sketches, but less reliable as literary criticism. Edward Dowden (1068) and *The Cambridge Review* (1100), with their professional knowledge of English literature, judged the book fairly severely, although Theodore Watts (later Watts-Dunton) was more lenient (1063). *The Saturday Review* (1072) was characteristically very cool in its verdict. The general trend of these criticisms is that Oliphant lacks historical perspective and can see writers only as individuals, from a biographical rather than from a literary point of view. But most reviewers admired the freshness of her approach to the writers of the period, especially the novelists, on whom reviewers acknowledged her right to comment. Her chapter on the three women novelists, Jane Austen, Susan Ferrier and Maria Edgeworth, was recognised as showing her at her best. And her chapter on Cowper, in whom she took a special interest, was generally admired; but her chapters on the poets other than Cowper aroused a very mixed response; in particular R. H. Hutton, who discussed the subject three times (1062, 1080, 1093), found her treatment of Wordsworth perverse and misguided.

The history of Victorian literature was treated much more harshly; indeed it proved to be on the whole the worst received of all her books. 1928, 1944, 1953, 1957, 1966, 1968, and worst of all the two reviews of Arthur Symonds, 1950 and 1963, make accusations of inaccuracy, careless or pretentious writing,

prejudice, superficial judgements, a lack of true insight. Yet, as with the earlier history, her discussions of novelists earned the most approval, except for her insensitivity to Dickens. More balanced verdicts came from John Dennis in *The Spectator* (1943), from *The Saturday Review*, much mellower than it usually was (1946), from *The Morning Post* (1983) and, with more reservations, from *The Dublin Review* (2006); and *The Manchester Guardian*, uniquely, preferred it to the earlier history (1933), considering it, not unreasonably, to show greater signs of professionalism. The most sensible view of the book seems to be that it serves as a useful introduction to Victorian literature for the general reader, rather than for the specialist, as *The Saturday Review* (1946), *The Scotsman* (1932), *The Morning Post* (1983) and the Anglican *Guardian* (1990) pointed out. The *Saturday's* review is the best balanced and most sensible, seeing the book as the voice of a widely experienced woman of letters. It cannot be denied that Oliphant's literary verdicts in both books are erratic and often prejudiced, but they have the originality and individuality of all her best work. Yet certainly it was unwise of her to attempt a balanced verdict of the literature of her own times.

It is impossible to give more than the briefest comment on Oliphant's innumerable literary articles and book reviews, mainly in *Blackwood's Magazine*, from the 1850s to the year of her death, or to her article on Charlotte Brontë, published a few weeks before her death, and welcomed as one of the fairest judgements of that novelist. Most of her articles were published anonymously, though her authorship was often recognised, without arousing much comment, and her notorious "Anti-Marriage League", with its attack on *Jude the Obscure*, was signed, and it provoked several responses in other periodicals: 2226, 2231, 2233 to 2238. The writer who most consistently took an interest in Oliphant's journalism was William Robertson Nicoll, in his two series "The Correspondence of Claudius Clear" in *The British Weekly* and "The Literary Lounger" in *The Sketch*: 1659, 1839, 2033, 2160, 2192, 2231 (the discussion of "The Anti-Marriage League") and 2380, and in his obituary article, 2241. Nicoll recognised the individuality of Oliphant as a journalist and critic, and writers in the twentieth century have tended to share this view. Her book reviews and literary articles have of recent years been cited as important evidence of the comparative sophistication of Victorian literary criticism, and of Oliphant's in particular: 2756, 2762, 2788, 2794, 2804, 2809. And other such references are mentioned in the next chapter.

Oliphant's final book, *Queen Victoria*, a biography mainly of the Queen's domestic life, published in 1900, three years after Oliphant's death, received few reviews, and those brief or conventional, except for 2690c, and also 2693 and 2694.). This seems to herald the sudden total collapse of her reputation that followed in the early years of the new century - although no doubt reviewers felt inhibited from making much comment on a book on the ageing Queen. But what is certain is that nothing of importance was published on Oliphant for many years. Yet if other writers had admired Oliphant as much as the author of 2690c did there would have been no decline in her reputation.

VII

1901-2005

The story of the fifty-one years from 1849 to 1900 has been very complex; the story of the next century is of a classic simplicity, a narrative of a reputation suddenly entirely extinguished, and then, slowly at first, rediscovered and eventually revalued at roughly its true estimate. The collected *Stories of the Seen and Unseen*, 1902, received largely conventional comments from those few reviewers who noticed it; indeed *The Manchester Guardian* (2704) made it clear that the Oliphant qualities which once were admired had now come to seem outmoded. And even more unsympathetic was the review in *The Daily Graphic* (2702a), which treated the four stories with mocking irony. The last articles of any importance before the virtual disappearance of her name appeared in *The Glasgow Herald*, *The Scotsman* and *The Scots Pictorial* on the occasion of the unveiling of a plaque to Oliphant in St. Giles's Cathedral, Edinburgh on 16th July 1908 (2715, 2720, 2721a). The two newspapers were not at one in their estimate of her Scottish novels, and *The Scots Pictorial* was largely content to echo the eulogies of J. M. Barrie in his speech at the unveiling ceremony; but it is clear that at least in Scotland her name was still valued. Barrie's speech was widely reported in the London newspapers; but it seems to have made no impact on the literary world; and its publication in 1938 went unnoticed.

During the 1900s provincial newspapers continued to mention Oliphant with admiration. (This is

not noted in the bibliography, because references are usually very brief. But see items 2699b and 2721c.) *Lichfield Mercury* serialised *Harry Muir*, a strange choice, from 25 September 1908 to 23 April 1909. And in 1908 there was a remarkable tribute to Oliphant by the Irish politician T. P. O'Connor (item 2721b). But the decline in Oliphant's reputation was not halted.

Oliphant's name appears in many literary histories from the Edwardian period up to the outbreak of the Second World War; Lewis Melville, Hugh Walker, G. K. Chesterton, W. T. Young in *The Cambridge History of English Literature*, Reginald Brimley Johnson, Sir Oliver Elton, Ernest Albert Baker (2709, 2724, 2727, 2730, 2731, 2732, 2747). All offered what they considered to be the verdict of history on her, which was largely a relegation to the second rank as a novelist, irredeemably damaged by over-production. And George Saintsbury, forgetting his high admiration for her when younger, three times insisted that her great talents were destroyed by over-production (2699, 2727b, 2738). Thus was this myth firmly established and taken as axiomatic. Only Lewis Melville attempted a more balanced verdict. But it was again Scottish critics who showed a better understanding of her work: J. H. Millar, who had written articles on her before, and Eunice Guthrie Murray (2706, 2743). However, a very careless and superficial paragraph by another Scot, Andrew Lang, from a literary history of 1912, is given in full in Appendix Seven, as some evidence of how entirely Mrs Oliphant was now misunderstood by most writers.

Virtually the only books ever mentioned in these histories were *The Chronicles of Carlingford* and *A Beleaguered City* and the other supernatural stories, and some of the Scottish novels. During these years the only other references to her were in autobiographical writings. However, two writers, Mrs William O'Brien and Isabel Clarke (2726, 2741), had read Oliphant's autobiography and expressed their admiration for the woman revealed in it, with, however, nothing of interest to say about her books. And as evidence that Scottish writers continued to admire her there was in 1941 an appreciative article in *The Scots Magazine* (2749), which, however, in spite of signs of sympathetic reading, offers largely unacceptable views. (This is not the *Scots Magazine* which reviewed the *Blackwood Annals* in 1897 (2582), and expired in 1900, but a new one founded in 1924 for a popular readership.)

Appendix Eight provides further evidence of the almost total extinction of Mrs Oliphant in the early twentieth century.

After the Second World War the rediscovery of the Victorians slowly started. The rediscovery of Oliphant was rather slower, although in 1946 Lucy Stebbins in an important chapter of *A Victorian Album* (2750) firmly placed her as one of the four major Victorian women novelists. This, it will be noticed, is the first important appearance of an American author in this bibliography, apart from Henry James, and Minnie Buckingham, author of a PhD thesis in 1938. The entry in an American encyclopaedia of 1936 (2743) breaks no new ground, nor does the brief reference in an article by an American editor who had commissioned Oliphant (2723a). Regrettably Stebbins's book had for many years few successors, although three articles in 1958, 1961, and 1967, one by Katherine Moore, two by Marion Lochhead (2755, 2758, 2769), showed that the autobiography continued to be read, and, more important, that a serious attempt was being made to take a new look at her novels, unprejudiced by previous views. It is significant that two of these articles appeared in *Blackwood's Magazine*. Katherine Moore's approach, as in her 1974 book *Victorian Wives* (2785), is largely biographical; but Marion Lochhead's two articles offer an interesting, if not entirely acceptable, view of Oliphant's work based upon a fresh unprejudiced reading of it.

In 1966 was published the book by which Oliphant's rediscovery was finally launched, *The Equivocal Virtue*, by Robert and Vineta Colby (2764), to be followed by two crucially important prefaces by Mrs Q. D. Leavis to reprints of *Miss Marjoribanks*, and of *Autobiography and Letters*, published respectively in 1969 and 1974 (2772, 2779). These scholars, especially Mrs Leavis, were at last reinstating the important novelist and woman of letters, whom the most perceptive reviewers of her final decades and the finest of the obituarists had acclaimed. Yet not all reviewers of these three books were entirely convinced that an important Victorian writer had been grossly neglected. Reviewers of *The Equivocal Virtue*, Bradford A. Booth, K. J. Fielding and Robert H. Hill, the last writing regrettably in *Blackwood's Magazine*, (2766, 2775, 2770), remained unconvinced by any high claims made on her behalf. Indeed Bradford Booth's estimate is a very low one. *The Times Literary Supplement* three times (2767, 2776, 2784), while expressing admiration for Oliphant, refused to accept unequivocally any raising of her status, while Patricia Thomson writing in *The Review of English Studies* (2790) was much readier than Mrs Leavis to accept Henry James's opinion concerning Oliphant's lack of artistry. Thus it was possible in 1975 for Valentine Cunningham in his study of the English novelist's treatment of Dissenters, *Everywhere Spoken Against* (2787), to make severe judgements on her work based on an incomplete reading of it and an overstress on the admitted weaknesses of some of it.

One misjudgement that writers accepted uncritically from their predecessors, and which needs first to be challenged, is that Oliphant was anti-feminist. Misled by this belief Elaine Showalter and Patricia Stubbs, in two books on women writers (2794 and 2801), offer very misleading comments on some of her novels. But her views on the position of women in Victorian society are very much better known now, and such mistakes cannot be made again. I myself in my article in *English* (2803), and in my introduction to the 1986 bibliography published by Queensland University (2825), have examined the development of her feminism, and show how it is essential to a full understanding of her fiction. But in recent years feminists have come to a better understanding of Oliphant's position and many studies of her work have been written with an awareness of this.

For any truly balanced judgement of Oliphant's work it is necessary for a critic to have read all her fiction; Robert and Vineta Colby have done this, and so have Merryn Williams and Elisabeth Jay, the latest scholars to have been conquered by the overpowering fascination that her novels create. Merryn Williams in introductions to reprints of her novels (for example 2817), in her book *Women in the English Novel* (2818), and in her biography of Oliphant (2828), has established Oliphant scholarship as a serious academic discipline; while Elisabeth Jay in 1990 edited the autobiography from manuscript (2862), thus superseding the 1899 *Autobiography and Letters*, and in 1995 wrote what must surely now be considered the definitive critical biography of Oliphant (2884). In addition Margarete Holubetz of the University of Vienna, has written three articles of great importance (2806, 2822, 2830), in that they take for granted the unique value of Oliphant's work, whereas so many writers of the twentieth century have taken for granted her supposed lack of real importance. Oliphant is now being seen in her true status as an anti-romantic, ironically challenging her society, with a "devious and subtly subversive" view of the Victorian world (2822, and see also 2806 and 2840). As R. C. Terry has said in *Victorian Popular Fiction* (2813) she "writes unique novels". And two recent histories of literature have made up for their predecessors mentioned earlier by giving her serious scholarly and critical attention (2836, 2841). Yet as late as 1987, 1988 and even 1990 there are still partial sceptics (2831, 2849, 2866), including *The Times Literary Supplement* yet again, reviewing the autobiography. (However the *TLS* did publish a good review of Merryn Williams's biography, by Rosemary Dinnage, 2834, and an effective short review of the Virago edition of *Hester*, 2817.)

The 1980s were an important decade in the rediscovery of Oliphant's work; eleven reprints of her fiction appeared, with important introductions by Jennifer Uglow, Merryn Williams, Margaret K. Gray and Penelope Fitzgerald. These include the complete *Chronicles of Carlingford*, published by Virago. All these introductions are listed in the bibliography: 2816, 2817, 2823, 2826, 2827, 2829, 2835, 2837, 2842, 2846, 2854.

Recent criticism of Oliphant, since the Leicester University reprint of the autobiography, and even more since Elisabeth Jay's edition of the complete text, has tended to concentrate upon that book (2800, 2812, 2833, 2838, 2856, 2869, 2870, 2873, 2882, 2887, 2901, 2903, 2916). This reflects the recent recognition of autobiography as a genre for serious academic study. Certainly it is a revealing document about the literary life of a Victorian woman, but it is not in the end the book on which her final reputation must stand. In 1994 an important book was published by Margarete Rubik, previously writing as Margarete Holubetz (2881), which for the first time makes a sustained study of Oliphant's gifts as a novelist, with scarcely any biographical input. This, along with a collection of articles by various scholars edited by DJ Trela, the first such volume (2886), and Elisabeth Jay's critical biography, both published a year later, ought to have returned the attention of scholars to the fiction.

It is striking evidence of the developing of Oliphant scholarship in recent years that academic dissertations partly or wholly about her are now regularly offered at universities, especially in the USA. These dissertations are listed in Appendix Eleven. However, only cautious optimism is possible about the rediscovery of Mrs Oliphant as an important novelist, since almost all her fiction remains out of print; those novels which were reprinted recently by Dent, Virago, Oxford and Alan Sutton are now no longer available; and recent scholarly articles, such as those by Joseph H. O'Mealey (2867, 2871, 2922) still insist that she is waiting to find her rightful place in the literary canon. But in a history of Scottish women writers, published in 1997, her importance is fully demonstrated by giving her not only an article to herself, but details in two other articles (2913, 2913a and note). (And there is also a brief reference to her in an article by Jenni Calder on Naomi Mitchison.) It is appropriate that this book appeared in Mrs Oliphant's centenary year. And several recent articles have shown that one novel at least, *Miss Marjoribanks*, has now taken its place as one of the major novels of the Victorian age (2871, 2880, 2885, 2892). This last article is the first study of the textual history of an Oliphant novel and implicitly gives *Miss Marjoribanks* the status

of a novel that as much deserves serious attention as one by Dickens or Charlotte Brontë or George Eliot or Hardy. It seems unlikely that any other novel of hers is as yet so honoured - except perhaps *A Beleaguered City*. (And "The Library Window" is acknowledged to be one of the finest short stories of the Victorian age. See items 2777, 2798, 2831, 2872, 2876, 2894, 2909, 2917, 2918, also 2823 and 2846.) Yet Linda Peterson is probably right when, reviewing four books wholly or partly on Oliphant (2923), she says that Oliphant has at last achieved full status as a major Victorian writer, central to any understanding of nineteenth-century women. Even so, Rosemary Ashton, reviewing Elisabeth Jay's book and DJ Trela's collection of essays (2915), seems to cast doubts on the high quality of Oliphant's work. And regrettably an article published in 1998 (2932) seems to consider all of Oliphant's fiction apart from the supernatural stories to be of minor interest. Perhaps after all Peterson's optimism needs some qualification; and Oliphant's full recognition cannot quite yet be taken for granted. For example, it is disappointing, indeed inexcusable, that she is excluded from an encyclopaedia published by Oxford University Press in 2001: *Good Fiction Guide*, edited by Jane Rogers.

Peterson's article was published, like the history of Scottish women writers, in 1997, Oliphant's centenary year; and it is appropriate to give full details of the centenary celebrations of September 1997, in Roosevelt University, Chicago, and in Westminster College, Oxford, when scholars from Britain and the United States, and also from Europe, paid tribute to Oliphant's work, in the autobiography, the journalism, and above all in the fiction. I here record the names of the scholars who spoke at these two conferences and the titles of their papers:

Chicago

Sheila Bauer-Gatsos, "*Salem Chapel* and the Sensation Novel";
 Elizabeth Winston, "'Taking off' the Neighbours": *Miss Marjoribanks* as parody of *Romola*";
 Joseph O'Mealy, "The Madman in the Secret Room: Oliphant's *Janet* and a mother's guilt";
 Kathleen Keating, "'National Spirits': Ghostly Forgetting in Oliphant's *The Beleaguered City*";
 Kristina Hochwender, "The True Priest: National Identity as a Defense of the Anglican Church in *The Perpetual Curate*";
 Diana Wiggins, "Margaret Oliphant's Fading Reputation";
 Robert and Vineta Colby, "Margaret Who?";
 Deirdre d'Albertis, "The Domestic Drone: Oliphant's *Autobiography* and a Political History of the Novel";
 Linda Peterson, "Oliphant's *Autobiography* as Professional Artist's Memoir";
 Kabi Hartman, "'An Artist in her Way': Representations of the Artist in *Kirsteen*";
 George Worth, "Margaret Oliphant and *Macmillan's Magazine*";
 Sandra Spencer, "'The Condition of Women': Oliphant in *Blackwood's Magazine*";
 DJ Trela, "The Uppity Angel of the Publishing House".

Oxford

Joanne Shattock, "Women's Work and Women's Writing: Oliphant's Journalism";
 Ann Heilmann, "Mrs Grundy's Rebellion: Mrs Oliphant between Orthodoxy and the New Woman";
 Shirley Jones, "Motherhood and Melodrama: *Salem Chapel* and sensation fiction";
 Valerie Sanders, "Mrs Oliphant and Emotion";
 John Stock Clarke, "Mrs Oliphant, the Novelist as Biographer; the Biographer as Novelist";
 Judith van Oosterom, "'Lightness of Touch' at the 'decline of the day': Margaret Oliphant's later years as Journalist and Novelist";
 David Finkelstein, "'Long and Intimate Connections': Margaret Oliphant, *Blackwood's Magazine* and the Construction of Scottish Identity";
 Ruth D. Brompton, "Dress, realism and the works of Mrs Oliphant";
 Linda Peterson, "Oliphant's *Autobiography* as Professional Artist's Memoir" (cf. Chicago);
 Merryn Williams, "The Black Holes in the Autobiography";
 Ana Matos Silva, "Margaret Oliphant and the Romantics: Following in the Steps of Coeval Criticism";
 Sandra Spencer, "Words, Terms, and 'Unchancy' Things: rhetorical strategies and self-definition in

"The Laws Concerning Women".

Some of these scholars appear as authors of items in the latter part of the bibliography; some of them have come recently to Oliphant scholarship, and will no doubt take the study of Oliphant in new directions into the twenty-first century. A selection of the Oxford papers (Heilmann, Jones, Sanders, Peterson, Spencer) was accepted for publication in a special Oliphant issue of the periodical *Women's Writing*, with the addition of articles by Elisabeth Jay, Clare Pettitt and Penny Fielding; but this was not scheduled for publication until June 1999 (vol. 6, number 2), and then delayed a further year. (Further details under 2000, item 2944.) Other articles were published elsewhere and details will be found in the bibliography.

A centenary was a useful time for examining the progress of an author's reputation; and it is to be hoped that the rediscovery of Oliphant as one of the finest Victorian writers will move forward into the twenty-first century with more and more emphasis being placed upon the fiction, not just on *The Chronicles of Carlingford* and the Stories of the Seen and Unseen, and that the biographies will also be given critical attention. Ruth Ann Smalley, however, in an article in 1995 gave a brief but useful reading of *Hester* and *Kirsteen* (2885a). And in 1997 an interesting book by Barbara Thaden (2912) on the maternal voice in Victorian fiction discusses the theme in a wider selection of Oliphant novels than many recent scholars have used. Also in 1999 two articles, 2941 and 2943, do give attention to Oliphant's fiction, 2943 being on *Kirsteen*. Nevertheless, in the late 1990s not enough attention was paid to the fiction - apart from an important edition of *Miss Marjoribanks*, edited by Elisabeth Jay, published by Penguin Books (2929). This was the first critical edition of an Oliphant novel. Work has continued to be done on the *Autobiography* (2927, 2928, 2940, 2940a, 2971a, 2980); and several scholars have concentrated on Oliphant's journalism, recognising its importance in any assessment of her career (2930, 2931, 2933, 2934, 2935, 2936, 2938, 2981). But her novels still remain out of print, apart from *A Beleaguered City*, reprinted in 2000, item 2945. (However, see the section Oliphant Books in Print in the Preface.), and the twenty-first century needs to take Oliphant scholarship further - into fuller critical analysis of her novels and the rediscovery of some at least of her biographies. An important new book, Philip Davis's 2002 volume in the new *Oxford English Literary History* (volume 8, 1830-1880: *The Victorians*, item 2959), treats her novels briefly but with judicious admiration. This valuable history promises well for the security of Mrs Oliphant's future reputation. And in 2003 Oxford University Press World's Classics edition of *Hester*, edited by Davis along with Brian Nellist (item 2965), gives serious critical attention to this important novel and is the second critical edition of an Oliphant novel, or strictly the third, since it was preceded in 2002 by an edition of *Phoebe, Junior*, edited by Elizabeth Langland (2964).

I have overlapped into the twenty-first century and I shall conclude this introduction with a glance at the first five years of the new century. It is clear that Mrs Oliphant is now at last accepted as a significant Victorian writer and may be said to have joined the canon. This is particularly clear from a book edited by Joanne Shattock, *Women and Literature in Britain 1800-1900*, in which no less than seven of the thirteen articles contain significant references to Mrs Oliphant (2955). Not many of her novels are yet studied in depth; most scholars discuss *Miss Marjoribanks* and *Phoebe, Junior* and not many other novels, although Rosemary Dinnage (2970), writing of Mrs Oliphant in a book about "outsider women", has read several novels which have not yet been given much attention. (This chapter is a revised edition of Dinnage's 1986 review of Merryn Williams's Oliphant biography mentioned earlier (2834).) There have been several articles on *Miss Marjoribanks*, discussing the ironic and ambivalent handling of Lucilla (2949, 2950, 2953, 2958d, 2973, 2980). But the two Philip Davis contributions have given *Hester* its rightful due and it must be hoped that this novel will now take its place in the canon. A striking article by Jenni Calder (2967) discusses the poetic imagery in *Hester*, *Miss Marjoribanks* and two of the Tales of the Seen and Unseen and is a fine example of a study of Mrs Oliphant based entirely on literary criticism, not on sociology or history. Evidence of even wider reading is found in a book by the German scholar Birgit Kämper (2954), which makes a close analysis of *The Chronicles of Carlingford*, examining the themes of religion, class and gender in these and other novels. In truth this book does not offer us much that is new but it is a fine synthesis of the books and articles on Mrs Oliphant since her rediscovery seriously started in the late twentieth century. Kämper once again describes the characteristic Oliphant voice and her complex ambivalent treatment of her characters, especially the women. I shall end this introduction with quotations from this book:

In her fiction Margaret Oliphant often looks at the chasm between the professed principles of individuals and their actual conduct (p. 70).

Mrs Oliphant's characters vacillate between self-confidence and self-questioning, idealism and compromise. They are constantly called upon to revise old certainties and, in being confronted with what they consider as other people's prejudices, to question their own (p. 290).

And there is a reference to Oliphant's "unenthusiastic optimism" (p.286). Comments of this sort have frequently been made by previous scholars, but they do epitomise part of the uniqueness of Mrs Oliphant as a Victorian novelist and deserve frequent repetition.

PART ONE

BRITISH REVIEWS AND ARTICLES, 1849-1900

1849

1 (Henry Fothergill Chorley), rev. of *Margaret Maitland*. *The Athenaeum*, 24 Nov., 1178. "New Novels". The heroine highly admired, and the lack of exaggeration praised. But the plot devices are conventional and "the canvas is too wide". Perhaps modelled on John Galt. (For the full title of *Margaret Maitland* see the Preface.)

2 Rev. of *Margaret Maitland*. *The Literary Gazette*, 24 Nov., 856-7. The story is "prosy and tiresome" and more diffuse than Galt. Incomprehensible because of Scottishness. Summary of the Grace Maitland plot. Comments on the novel's moral purpose and the unlikelihood of so much "apostolic innocence" being found, even in Scotland.

3 Rev. of *Margaret Maitland*. *The Weekly Chronicle*, 24 and 25 Nov., 3. Short review. Stress laid on "instructive reflection", but faults of grammar etc. noted.

4 "The Last New Novel", rev. of *Margaret Maitland*. *The Observer*, 25 and 26 Nov., 7. Welcomed for its revival of Scottish themes. High praise for "power" and "natural feeling". The heroine is no more than an observer of events. Prolonged plot summary, of little interest. Mild criticism of conventional plot devices, "prejudice", etc. The story has a valuable moral.

5 (Probably George Troup), rev. of *Margaret Maitland*. *Tait's Edinburgh Magazine* 20 (n.s. 16) (Dec.), 759-66. Praises the book as a valuable new Scottish voice, and prefers it to Brontë's *Shirley*. But criticises improbabilities. (This is much the longest review of any Oliphant book and it deserves close examination.)

6 Rev. of *Margaret Maitland*. *The English Presbyterian Messenger* n.s. 2 (Dec.), 189. Brief (half col.). Very enthusiastic for "so faithful and so kindly" a picture of Scotland as it was, for "quiet-moving" scenes, "homely wisdom", "true description and tender feeling", and "sprightly fancy".

7 Rev. of *Margaret Maitland*. *The New Monthly Magazine* 87 (Dec.), 510. Praised for piety and "deep knowledge of human nature". But the language is "uncouth". The descriptions are worthy of Galt. The reviewer admires Margaret and Grace. The characters are "sketched with a bold, yet delicate hand". The moral is pleasantly stressed. (On stylistic evidence this is by the author of 2, who has rewritten his earlier article, repeating much of his phrasing, but slightly softening his tone.)

8 Rev. of *Margaret Maitland*. *The Critic* n.s. 8 (1 Dec.), 549-50. Galt is the author's model. But she "has not the faculty of condensation"; thus the book is too long. High praise for the heroine-narrator, and for the lack of sensationalism.

9 Rev. of *Margaret Maitland*. *John Bull*, 1 and 3 Dec., 759. Praises the "air of reality", the "homely turns of expression", and the "piquancy ... of flavour", and for the tone, for the simplicity of the story, and for truth to nature. A very imperceptive plot-summary.

10 Rev. of *Margaret Maitland*. *The Scotsman*, 1 Dec., (3). "A refined or feminine Galt." It belongs to the true school of novel writing: the "quiet and natural", but it lacks plot and the Grace Maitland story is weak. Too much prejudice against non-Disruption clergy.

11 Rev. of *Margaret Maitland*. *The Standard of Freedom*, 1 Dec., 11. "Charming"; communicates a "beautiful feeling". Allen Elphinstone's reforms discussed in detail, and the author's political views identified: the difference between true and false reform. The book is too long; but Margaret

is admired.

12 Rev. of *Margaret Maitland*. *The Morning Post*, 4 Dec., 6.
"Pleasurable", "kindly", "touching", "genuine and truthful". A comparison with the style of Galt.
Superficial comments on the Grace plot, and on Margaret. Complaints of digressions.

13 Rev. of *Margaret Maitland*. *The Examiner*, 15 Dec., 789.
Comparison with Miss Ferrier, Galt, Lockhart, Wilson. The story is "inartificial" and at times improbable.
But the reviewer praises the minute detail, the verisimilitude in the picture of Scottish life, and the
avoidance of exaggeration.

14 Rev. of *Margaret Maitland*. *The Britannia*, 22 Dec., 811.
Remarkable for its "quaint style" and "quiet simplicity". Margaret highly admired. Unlike the usual novel.
Will be more popular in Scotland than in England.

15 Rev. of *Margaret Maitland*. *The Spectator*, 22 Dec., 1212-13.
More refined than Galt, but has his minuteness of detail. But resembles Jane Austen more than Galt. Within
her limits the author knows her subject, but knows nothing outside her parish. Shows Presbyterian
prejudice. She prefers quiet pictures of everyday life to "breadth of composition, striking incidents, and a
varying well-sustained story". The plotting is conventional and novelistic. Brief discussion of Elphinstone's
philanthropic schemes.

15a Note on *Margaret Maitland* near the foot of col 7, quoting *The Examiner*. *The St James's Chronicle*. 22 Dec., 1. (The word "note" is used here and elsewhere to mean a small,
inconspicuous paragraph, untitled, except for the title of the book listed, always gushingly enthusiastic and
too generalised to be of value as a review, and frequently quoting reviews in other periodicals. *The St James's Chronicle* published many such notes – and so did *The Standard*. But some *TSJC* notes are left
unlisted, especially those referring to *Edward Irving*, a large number, since reviews of *Irving* in *TSJC* are
extremely frequent and it is needless to add any more.)

16 Rev. of *Margaret Maitland*. *The Weekly News (Jerrold's Weekly News)*, 22 Dec., 1472.
"It appeals rather to the feelings than the passions." Severe on the "wire-drawn" plot. High praise for the
characterisation. The author admired for her descriptions, which, however, are weakened by verbosity.
There is "moral instruction unalloyed with feverish excitement." *

1850

17 "A Triad of Novels". *Fraser's Magazine* 42 (Nov.), 574-90. Includes *Margaret Maitland*,
585-88.

The finest review of *MM*. The reviewer comments on plot-parallelism, praises the skill in "dispositions and
motives of conduct". The dramatic interest is secondary to the moral interest. It has "unity of design and ...
harmony of colour" and is an unrivalled portrait of Scottish life. Subtle and perceptive comments on the
style, and on the slow development of character through dialogue. **

18 "Ordination at Etal". *The English Presbyterian Messenger* n.s. 2 (Dec.), 572.
Description of the ordination of William Wilson, MOWO's brother, at Etal, in Northumberland.

19 Rev. of *Merkland*. *The Britannia*, 28 Dec., 826.
Equals, even rivals, *Margaret Maitland*. Skill in characterisation praised, also the anti-feminism.

20 Rev. of *Merkland*. *The Observer*, 29 and 30 Dec., 7.
Highly enthusiastic. Largely plot-summary, of no interest.

21 Rev. of *Merkland*. *The Weekly Chronicle*, 29 Dec., 6.
The characters often behave foolishly, and the plotting is absurd and incredible. But Anne Ross and
Catherine Douglas are highly admired; also the domestic scenes, and the pathos. Its Scottish patriotism is

noted.

1851

- 22 Rev. of *Merkland. The Critic* n.s. 10 (1 Jan.), 9-11.
Mostly a long quotation. High praise for "tenderness" and simple unaffected style.
- 23 (Henry Fothergill Chorley), Rev. of *Merkland. The Athenaeum*, 4 Jan., 17.
"New Novels". Eloquent tribute to Mistress Catherine Douglas. Praise for dramatic excitement, and for characterisation. Constructive power praised; it will improve in later books.
- 24 Rev. of *Merkland. John Bull*, 4 and 6 Jan., 11-12.
One short paragraph, of very high praise. Comment on the delayed appearance of the hero.
- 25 Rev. of *Merkland. The Leader*, 4 Jan., 15-16.
Reviewed along with *Eastbury*, by Anna Harriet Drury. Both are domestic novels with religious themes. *Merkland* is more truly religious and less fanatical, and has "softening pathos". High praise for Catherine Douglas, and for the "poetic" style. The story is the least attractive feature of the book.*
- 26 Rev. of *Merkland. The Literary Gazette*, 4 Jan., 34-5.
Brief reference. Review held over for a week.
- 27 Rev. of *Merkland. The Morning Post*, 8 Jan., 6.
Mainly plot-summary. Undiscriminating praise for "the arrangement of incident", for the description, the dialogue, and the Scottish scenes. Two morals are identified.
- 28 Rev. of *Merkland. The Literary Gazette*, 11 Jan., 34-5.
A fine novel, except that it is weakened by lack of "care in the choice and conduct of the story". Praised for eloquence and a sense of the picturesque. High praise for Catherine Douglas. The interest of the earlier chapters is not sustained. Detailed examination of the author's distinctive qualities.
- 29 Rev. of *Merkland. The Weekly News (Jerrold's Weekly News)*, 11 Jan., 40.
Very high praise. The author has a "vigorous mind". The book "exercises a paramount spell over the reader." Discussion of the distinctive qualities of *Margaret Maitland* and *Merkland*. The latter novel is an advance in dramatic interest. Eloquent tribute to Anne Ross and Catherine Douglas.
- 30 Rev. of *Merkland. The Scotsman*, 15 Jan., (3).
A falling-off after *Margaret Maitland*: a contrived plot, too many characters, too much Free Kirk prejudice. But fine sketches of Scottish life and "fine touches of character."
- 31 Rev. of *Merkland. Tait's Edinburgh Magazine* 22 (n.s. 18) (Feb.), 121-22.
Compared with Miss Ferrier and Galt. Praised for "vigour" and "heartiness". Stress on the theme of sin and remorse, but the story is too diffuse. High praise for Catherine Douglas.
- 32 Rev. of *Merkland. The Spectator*, 1 Feb., 113.
Four lines under "Publications Received". A comment on the opening.
- 33 Rev. of *Margaret Maitland and Merkland. The English Review* 15 (Mar.), 187-89.
These are "very peculiar works". The author's consistency of characterisation is noted, also her "delicacy of touch". But her religious fanaticism is not admired, although her Christian truth shines through her sectarianism.
- 34 Rev. of *Caleb Field. The Atlas*, 26 Apr., 266.
The reviewer praises the lack of sectarian bitterness, and the "subdued humour". The book gives a fine portrait of the Puritans. Eloquent praise for the quiet, unexaggerated pathos of the writing. Brief plot-summary.

- 35 Rev. of *Caleb Field. The Britannia*, 26 Apr., 267.
A sketch rather than a novel. "Plain, simple, and most truthful". The reviewer pays eloquent tribute to the Puritans, and quotes extensively from the preface. The character painting is "vivid".
- 36 Rev. of *Caleb Field. The Literary Gazette*, 26 Apr., 295-6.
Praise for the novel's tragic power, and for the lack of "love passages". It has "an exalted tone of morality", achieved by purely artistic means. Naïve enthusiasm for the story and for the heroine. But it lacks unity of structure, and some characters are superfluous. The author is at times rather self-indulgent in her style.
- 37 Rev. of *Caleb Field. The Spectator*, 26 Apr., 401-2.
In all this author's novels "story and incident [are] kept subordinate to the delineation of manners and character." The author praised for her "sober and subdued pictures", and her knowledge of the period. Sectarian bias is coolly noted. The preface is admired, and quoted at length.
- 38 Rev. of *Caleb Field. The Standard of Freedom*, 26 Apr., 12.
The reviewer eloquently praises the Puritans, and highly admires the book for its beauty, its avoidance of anything startling, and its "truthful picture of lives of Christian heroism and endurance. "We know few more gifted, few more healthy writers than its author."
- 39 Rev. of *Caleb Field. The Observer*, 27 and 28 Apr., 7.
Admired for its pathos and its "interesting story". As a study of noble conduct it is moving, and it is "an ingenious, if not a convincing apology" for the English Puritans.
- 39a "Literature", including *Caleb Field. The St James's Chronicle*, 29 Apr., 1.
The reviewer complains that the novel is too short and discusses it against the historical background of the ejected Dissenting clergy of the 1660s and of the Great Plague of 1665. He praises Edith and her father and he summarises the plot without objecting to its absurdities. The religious theme dominates.
- 40 Rev. of *Caleb Field. John Bull*, 3 and 5 May, 292.
The reviewer praises the book, but protests against its preface, complaining of sectarian bias against the Church of England.
- 41 Rev. of *Caleb Field. The Weekly Chronicle*, 4 May, 197.
Almost solely devoted to an enthusiastic summary of the preface. Eloquent admiration for the Puritans. Author praised for writing with brevity, and for "mental power, heart qualities, and artistic merit."
- 42 (Henry Fothergill Chorley), rev. of *Caleb Field. The Athenaeum*, 17 May, 520.
"New Novels". Moderate approval, but the Defoe anachronism is regretted. Complaint of too much horror, and sketchiness of theme.
- 43 Rev. of *Caleb Field. The Weekly News (Jerrold's Weekly News)*, 17 May, 480.
The book is a "graceful sketch" with "gentle and impressive earnestness". It betrays the hand of a true artist. Praise for its structure, for its tone, and for its "high-toned but unostentatious piety."
- 44 Rev. of *Caleb Field. The Morning Post*, 22 May, 7.
Mainly a discussion of the historical and ecclesiastical theme. The author's bias is noted, also "his" fairness to the Cavaliers. Conventional plot-summary. Some "highly-wrought" scenes are admired.
- 45 Rev. of *Caleb Field. The English Presbyterian Messenger* 3 (Jun.), 180.
Fifteen lines. The author is identified as a Presbyterian. Eloquent praise for the author's historical knowledge, the beauty of her style and the warmth of her sympathy for the Puritans. Its "lessons are truth and soberness."
- 46 Rev. of *Caleb Field. Tait's Edinburgh Magazine* 18 (Jun.), 383. Unenthusiastic. The reviewer complains of exaggeration, religious fanaticism, thinness of plot.

- 47 Rev. of *Caleb Field. The Critic* n.s. 10 (1 Jun.), 260.
Praised for its "power", effective expression, authenticity, realistic characterisation, and clarity of thought. Seen as a tribute to the heroic Presbyterians. Eloquent plot-summary.
- 48 Rev. of *Caleb Field. The Leader*, 7 Jun., 541.
The author has "a mind of admirable culture and unusual power", but is not skilled in narrative power. A comparison with *Merkland*. In *Caleb Field* the "graphic picture" of London during the Plague and the "touching" portrayal of heroism compensate for the lack of story.
- 49 Rev. of *Caleb Field. The Eclectic Review* 94 (5th s. 2) (Jul.), 106-7.
Will not appeal to the conventional novel-reader; but deserves to be read for "instruction" and for "deep tragic interest". Praise for the "truthful" style, the portraits of father and daughter, the description of London, and the understanding of Puritan character. The Defoe anachronism is regretted. An eloquent plot-summary.
- 50 Rev. of *Caleb Field. The English Presbyterian Messenger* 3 (Jul.), 219-21.
Second review (cf. 45), at much greater length. This is the first time that an English Presbyterian has appeared as the hero of a novel. Very high praise for the author, esp. for her freedom from sectarian bias. The book is "essentially truer than many a so-called history." Mostly one long quotation.
- 51 Rev. of *Caleb Field. The Nonconformist*, 16 Jul., 573.
Enthusiastic reference to *Margaret Maitland*. *Caleb* is praised for its "delicacy", and for its "deep truth and exquisite beauty." Plot-summary, with admiration for Edith and for the Puritan ministers. Praise for the preface. The reviewer looks forward to a successor which will be more sustained and more carefully thought out.
- 52 Rev. of *John Drayton. The Critic* n.s. 10 (1 Sep.), 407-9.
"Fiction" - along with *Marion Withers* by Geraldine Jewsbury. *JD* praised for "Crabbe-like truth and homely pathos". The Chartism more convincing than in *Alton Locke*. Eloquent praise for John, and for the theme of the rediscovery of faith. Two long quotations: a descriptive scene and a passage of dialogue.
- 53 (Geraldine Jewsbury) Rev. of *John Drayton. The Athenaeum*, 6 Sep., 948.
Admiration for realistic portrayal of working men, but severe on didacticism, prejudice, "supercilious" tone, over-simplification, and imitation of Carlyle and Emerson.
- 54 Rev. of *John Drayton. The Literary Gazette*, 6 Sep., 606-7.
Extremely enthusiastic. It is "nourished by a keen observation of actual facts, and deriv[es] its momentum from weighty convictions." Knows more about working class life than Carlyle and Kingsley. The author is a true realist, and John is a true, sharply defined hero. The anti-Chartism heartily endorsed. A Mersey scene is worthy of Turner. The "fervid and passionate style" and the "homely pathos" praised.
- 55 Rev. of *John Drayton. The Spectator*, 6 Sep., 858-9.
The author has studied "his" subject seriously and knows the lives of working men. Praise for dramatic power, and for natural, unexaggerated characters. But weakened by a "rhetorical-sentimental" and artificial style. Sympathetic plot-summary, with, however, complaints of plot-contrivances. The political message is very conventional. Two very long quotations: a religious discussion and a domestic scene.
- 56 Rev. of *John Drayton. The Morning Post*, 8 Sep., 3.
Very high praise. Compared with *Alton Locke*. The author's anti-Chartist views eloquently defended. Praise for "brilliant and versatile imagination", "sense of moral responsibility" and true Christian feeling. Three long quotations to illustrate pathos, humour, and skill in characterisation.
- 57 Rev. of *John Drayton. The Atlas*, 13 Sep., 586-7.
Praise for its natural tone, for its true realism, with characters and incidents drawn from everyday reality and its conclusion uncontrived and natural, and for its quiet moderation of tone. It is not really an anti-

Chartist novel, since it respects the Charter and attacks only false Chartists. Two long quotations. High praise for John as a true working man.

58 Rev. of *John Drayton. The Britannia*, 13 Sep., 586.
The author's anti-Chartist and anti-"scepticism" views are admired. Praise for "truth, beauty and worth" and for its truthful picture of society. A valuable counterblast to Christian Socialism, and a wise warning for working men.

59 Rev. of *John Drayton. The Leader*, 13 Sep., 877.
Reviewed from a radical, socialist viewpoint. High praise for religious fervour, picturesqueness and truthful portrayal of working men. But the anti-Chartism, the tendency to caricature, the one-sidedness are objectionable. The author's sincerity of feeling is admirable, but "he" lacks the capacity for political thought.

60 Rev. of *John Drayton. The Weekly News and Chronicle*, 13 Sep., 507.
Praise for "power, pathos and poetry". It is "idyllic in its simplicity". Naive summary of the political-theological theme. The reviewer does not approve all the author's views, "but the general tendency of the book is admirable." The author praised for teaching without didacticism and for the lack of condescension.

61 Rev. of *John Drayton. The Guardian* (London), 17 Sep., 664-5.
Praised as a true, uncondescending message to working men, warning them against false prophets. Praise for authenticity and for the author's style. But the characters are inadequately developed and the pietism is not admired. Long quotations stressing the "message" of the book.

62 Rev. of *Caleb Field. The Illustrated London News*, 20 Sep., 375.
Thirteen lines. The heroism of martyrs to the faith is "above all other heroisms", and the author uses "no undue means ... to bias opinion". Praise for the manner of the narrative and for the language.

63 Rev. of *John Drayton. John Bull*, 20 and 22 Sep., 607-8.
Very enthusiastic. Stress is laid on the author's discouragement of religious doubts and of communism. Three long quotations, including a lyrical passage about ships on the Mersey.

64 Rev. of *Caleb Field. The Morning Chronicle*, 23 Sep., 7.
It is "an ingenious, if not a convincing apology" for the English Puritans. The story is "very slender", but there is true pathos. It is inferior to its predecessors.

65 Rev. of *Caleb Field. The New Monthly Magazine* 93 (Oct.), 213-4.
Included in "A Batch of Novels". Possesses the same qualities as its predecessors: tenderness of feeling, skill in characterisation etc. The author successfully arouses sympathy for suffering Puritans; but as a work of fiction it is a failure. The demands of the subject have defeated the author, who cannot supply the necessary "variety of incident and forcible expression."

66 Rev. of *Merkland. The Morning Chronicle*, 14 Oct., 7.
There is nothing fashionable or "catchpenny", simply a well told story. The author has humanised a potential horror story into a study "of woman's heroism". Perhaps almost too domestic. It is "without artifice, though not without art", and the author "has the power of lucidly expressing what she has distinctly conceived."

67 Rev. of *Margaret Maitland*, new edn. *The Observer*, 19 Oct. 7.
It is unique in its kind. Comparisons with French literature: Chateaubriand, de Maistre. Its tone defined as "religious sentimentalism", and it is often "very fascinating", although at times "ludicrous" in its mixing of religious and worldly themes.

68 Rev. of *John Drayton. The Morning Chronicle*, 20 Dec., 3.
Admiration for the seriousness of the message, and for its fairness and balance. Detailed plot-summary, with three long quotations, illustrating Drayton's corruption from his faith and his subsequent rediscovery

of it. The women characters are admired, and the book praised for its moderate, undogmatic tone.

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68a Note on *Adam Graeme* at the foot of col 6, *The St James's Chronicle*, 23 to 25 Mar., 1. An advance notice, suggesting it will recreate the glories of *Margaret Maitland*. The author has created a new category of fiction.

69 Rev. of *Adam Graeme*. *The Daily News*, 15 Apr., 2.
A return to domesticity after the not entirely successful *Caleb Field*, beautiful though this was. An appreciation of Adam's sensitive character: quiet and subdued, yet reasonable and healthy. The group surrounding him is admired.
(The full title of *Adam Graeme* is *Memoirs and Resolutions of Adam Graeme of Mossgray, including Some Chronicles of the Borough of Fendie*.)

69a Note on *Adam Graeme* near the foot of col 7. *The St James's Chronicle*, 13 to 15 Apr., 1. Her finest book with an interesting study of two interconnected generations, a fine study of a stern father, a story of disappointed love and an excellent style – poetic etc.

70 Rev. of *Adam Graeme*. *The Morning Post*, 15 Apr., 7.
Mostly quotations: Adam's boyhood and early days. Very eloquent praise for the description, the "healthy tone", the moral earnestness, and the lack of sectarian bias. The only fault is a tendency to digressions.

71 Rev. of *Adam Graeme*. *The Leader*, 17 Apr., 375.
In spite of the beauty of many passages the book is inferior to *Margaret Maitland*. The author is going over stale territory and is not writing out of experience of life. This is a sad waste of remarkable talents. Advice to the author to work in future with a carefully chosen theme and then to study it in depth. *

72 Rev. of *Adam Graeme*. *The Spectator*, 17 Apr., 375-6.
The author is repeating her themes and her methods of treating them, and in consequence her material is growing thinner, and overcompensating by excess of stylistic artifices. But her style is admired for "minute truthfulness". Detailed analysis of the plot and characterisation, which are generally considered inadequate. Adam's motivation is unconvincing and the William/Helen subplot is of no interest. But some scenes are true and beautiful.

73 Rev. of *Adam Graeme*. *The Observer*, 18 and 19 Apr., 7.
Prolonged plot-summary of little interest. The book shows the truth softened "through the haze of the feelings, and afar off."

74 Rev. of *Adam Graeme*. *John Bull*, 24 and 26 Apr., 267.
High praise for the indescribably fascinating characters.

75 Rev. of *Caleb Field*. *British Quarterly Review* 15 (May), 598.
"Our Epilogue on Affairs and Books". Largely an attack on sectarian bias: pro-Presbyterian. But praise for the heroine's "true devotion". Sentimental comments on this theme.

76 (Henry Fothergill Chorley), rev. of *Adam Graeme*. *The Athenaeum*, 1 May, 487.
"Our Library Table". Complaints of faulty construction, of "calamities and surprises", and of lack of true interest in character. But praise for humour and for tenderness.

77 Rev. of *Adam Graeme*. *The Britannia*, 1 May, 296.
"New Novels". Almost entirely plot-summary. Enthusiasm for the portrayal of Scottish manners, and for the "minuteness and delicacy" of its portrayal of human emotions. Praise for moral instruction and dramatic interest.

78 Rev. of *The Melvilles*. *The Observer*, 2 and 3 May, 7.

Prolonged plot-summary. A comparison with *John Drayton*, which is considered to be superior. *The Melvilles* suffers from sympathies narrowly limited to one class, denying all virtue to the employer. However, it cannot be called a Socialist novel.

79 Rev. of *The Melvilles*. *The Leader*, 8 May, 447.

A disappointment after *John Drayton*: a "languid" story overloaded with detail, with characters lacking in individuality, a naively simple plot-structure which is painfully obvious to the reader, and circulating-library material. But praise for the "poetical" style.

80 Rev. of *The Melvilles*. *The Literary Gazette*, 8 May, 399-400.

The characters are ordinary and the story unusually simple, with scenes and characters of real life, conveying valuable messages. Mr Ford and John Aikman are highly admired. But there is no "variety of matter or skill of arrangement". Detailed analysis of the ethos of the book.

81 Rev. of *The Melvilles*. *The Spectator*, 8 May, 444-5.

Not as good as *John Drayton*; there is too much "interruptive description". A long quotation about sickness among the poor. The reviewer admires the Scottishness, and considers that the sordidness of the story is redeemed by "touches of truth or tenderness".

82 Rev. of *Adam Graeme*. *The Critic* n.s. 11 (15 May), 265.

Included in "New Novels". Prolonged and detailed discussion of the need for selectivity, self-restraint, and elimination of redundancy. She risks destroying her talents by over-production. But the story, the characters, and the sentiment are admired.

83 Rev. of *The Melvilles*. *John Bull*, 15 and 17 May, 316.

The author has well sustained "his" reputation. This is truly a picture from life. Conventional comments on themes, characters and story - and on social injustice as highlighted in the book.

84 Rev. of *Adam Graeme*. *The Scotsman*, 19 May, (3).

The author is warned against over-production. *Adam Graeme* lacks substance, variety, and consistency. Yet Adam's narrative is compared with Wordsworth's "Immortality" Ode; however, the "quaintly beautiful" style tends to be overdone and to become "morbidly emotional". Praise for the convincing portrayal of a Scottish community, and for the gentle satire. Some characters are considered intolerable, and there is too much do-gooding sectarianism, derived from "a little knot of Edinburgh pamphleteers and committee orators." *

85 (Geraldine Jewsbury) rev. of *The Melvilles*. *The Athenaeum*, 22 May, 573-4.

"Our Library Table". It is "pleasanter" than *John Drayton*, less didactic, but "less forcible." The style is "hard", the story "inartificial", and the characters "flat surfaces". But the book has promise.

86 Rev. of *The Melvilles*. *The Atlas*, 22 May, 332-2.

Even better than *John Drayton*. A vividly convincing picture of Liverpool, with simple, vivid English. But weakened by the lack of the Chartism theme. Plot-summary, concentrating on the working class characters, the Irish, and the epidemic (long quotation). The love story and the domestic scenes are admired.

87 Rev. of *Adam Graeme*. *Bentley's Miscellany* 32 (Jun.), 121-3.

"New Novels of the Season". The characters are irresistibly fascinating - for a while, until we realise they are not "bona fide transcripts from real life". They are interesting, not for themselves, but for what the author says about them. The author has great gifts, but has ruined them by a taste for fine writing, and for a Pre-Raphaelite preoccupation with detail. A very eloquent appeal to the author to get rid of this weakness, if "he" wishes to write a great work some day. *

88 Rev. of *The Melvilles*. *The Morning Post*, 1 Jun., 6.

A floridly written review. An analysis of the author's views on benevolence and charity. Praise for "simple truthfulness" in the portrayal of poverty, and in the characterisation; there are no "heroes and heroines of romance". The construction is praised.

- 89 Rev. of *Adam Graeme*. *The English Review* 17 (Jul.), 423-4.
Eleven lines; very eloquent praise for "poetry", "softness both of colouring and of emotion", "graphic" characterisation, and playfulness. It has "less Presbyterian sectarianism" than earlier books.
- 90 (George Henry Lewes), "The Lady Novelists". *The Westminster Review* 58 (n.s. 2) (Jul.), 129-41.
Includes a reference to MOWO (141): high praise for her "delineation of character of great range and depth" and for her pictures of Scottish life.
- 91 (Ebenezer Syme), rev. of *Adam Graeme*. *The Westminster Review* 58 (n.s. 2) (Jul.), 268-9.
"Contemporary Literature of England". A fine review. Although the book is "carelessly designed, and hastily executed", it shows evidence of great gifts. Syme examines the special qualities of *Adam Graeme*, and defines the author's special gifts: for writing which is "more lyrical than epical, more creative than constructive". Weakened by an attempt to spin out thin material into the three-volume form. Helen, not Adam, is the true central figure, and only when writing of her does the author show her constructive and dramatic powers. A detailed analysis of the reasons for the book's lack of dramatic unity; Adam's story is entirely separate from the rest of the book, and he forfeits our sympathy. But the lack of dramatic unity is excused by the unity of setting and atmosphere. Interesting comments on the characters and on the "moral confusion" of the theme.**
- 92 (Francis Jacox), "Female Novelists VI: the author of *Margaret Maitland*". *The New Monthly Magazine* 96 (Oct.), 164-70.
Jacox welcomes at last a true heiress to Scott and Galt, and comments on *Margaret Maitland*, *Merkland*, *Caleb Field*, and *Adam Graeme*. The first three are praised, except for complaints of undue length, of contrived plotting, and of conventional male characters. *Adam Graeme* is considered carelessly written and lacking in originality. *
- 93 Rev. of *Katie Stewart*. *The Britannia*, 24 Dec., 857.
Four lines in a column of miscellaneous literature: "exquisite pathos and nature."
- 94 Rev. of *Katie Stewart*. *The Daily News*, 25 Dec., 2.
Listed among "Children's Books". A general discussion of this new phenomenon in literature, with no specific reference to *KS*.
- 95 Rev. of *Katie Stewart*. *The Examiner*, 25 Dec., 823.
Mentioned under "Christmas Books". It is "very pretty".
- 96 Rev. of *Katie Stewart*. *John Bull*, 25 and 27 Dec., 821.
"An exquisite story of Scottish life". An enthusiastic analysis of the relationship between Katie and Lady Anne. The reviewer is often reminded of Scott. The Scottish idiom is delightful, and Katie and the other female characters are highly admired - especially the free-spoken servant Bauby.
- 97 Rev. of *Katie Stewart*. *The Spectator*, 25 Dec., 1237.
Six lines under "Publications Received". The story is more one of manners in Scotland than of narrative and action. "[T]he artifices of writing are rather too predominant.
- 1853
- 98 Rev. of *Katie Stewart*. *The Critic* 12 (1 Jan.), 15.
Thirteen lines. Praise for its truthfulness and for its heroine. Will thrill younger readers.
- 99 Rev. of *Katie Stewart*. *The Atlas*, 8 Jan., 28.
Four lines; "charming and truthful".

- 100 Rev. of *Katie Stewart*. *The Morning Post*, 15 Jan., 3.
Listed among seven storybooks for children. Admired as a picture of Scottish life. Katie is a genuine Scotch lassie. and is described by the reviewer in eloquent detail. Neat plot-summary.
- 101 Rev. of *Katie Stewart*. *Tait's Edinburgh Magazine* 20 (Feb.), 122.
One short, enthusiastic paragraph; praise for "charm".
- 101a Note on *Harry Muir* at the foot of col 4, *The St James's Chronicle*, 3 Mar., 1.
Her finest book so far, with an admirable character in Martha; and Harry is interesting because of his weaknesses. The story is "instructive",
- 102 Rev. of *Harry Muir*. *John Bull*, 5 and 7 Mar., 156.
Reviewed in a very florid style. Special admiration for Martha and an old servant. Praise for the "incidents" and the "admirable style". References to poverty and domesticity - but not to the drink theme.
- 103 Rev. of *Harry Muir*. *The Observer*, 6 and 7 Mar. 5-6.
Plot summary stressing the alcoholism and Martha's heroism. Harry's death scene considered the most moving in the book. A sentimental book; but with refined sentiment. Comparisons with *Margaret Maitland* and *Adam Graeme*; this one is "more finished". There is too much religion and moral reflection.
- 103a Note on *Harry Muir* near the foot of col 4, quoting *The Messenger*. *The St James's Chronicle*, 10 Mar., 3.
Fulsome praise, listed only because of the elusive *Messenger* – which speaks of truthfulness, morality and an amusing style.
- 104 (Henry Fothergill Chorley), rev. of *Harry Muir*. *The Athenaeum*, 12 Mar., 312-13.
"New Novels". "[A] real picture of the weakness of man's nature, and the depth of woman's tenderness". Prolonged discussion of the drink question - which the author handles without exaggeration. Praise for the characterisation, esp. Martha.
- 105 Rev. of *Harry Muir*. *The Britannia*, 12 Mar., 177-8.
"Didactic Fiction". Admired as a vivid study of Scottish life, concentrating on one social class and one family. Eloquent praise for Alexander Muir, for Martha, and for the landscape painting.
- 106 Rev. of *Harry Muir*. *The Spectator*, 12 Mar., 253.
The familiar *Margaret Maitland* themes are varied by the introduction of new themes and incidents, and of a "more defined moral end." Harry is too weak a character to convey the moral adequately; but the truthful depiction of everyday life, and of "refined poverty", is admired. After Harry's death the story is less interesting. Praise for the characters, esp. Martha.
- 107 Rev. of *Harry Muir*. *The Critic* 12 (15 Mar.), 147.
"New Novels". The reviewer repeats his warning against the dangers of over-production, and of the need for careful revision. (See 82.) Praise for the moral purpose of *HM*. One long quotation: Martha grieving for Harry.
- 108 Rev. of *Harry Muir*. *The Examiner*, 26 Mar., 198.
The reviewer stresses the heroic sisters, and virtually disregards the drink theme. Praise for the feeling and for the style. Comparison with *Margaret Maitland*.
- 109 Rev. of *Harry Muir*. *The Literary Gazette*, 26 Mar., 296-7.
Praised for its faithful portrayal of Scottish life. But the commonplaceness of its setting and its "unsoftened" realism make it unpleasant. Prolonged, very conventional, plot-summary. The investigation of the heirship considered the best part of the story. Long quotations of descriptive passages. Harry is too disagreeable, and Martha is better portrayed.
- 110 Rev. of *Harry Muir*. *The Morning Post*, 31 Mar., 3.

An earnestly moralistic review. Martha is typically Scottish and is admired by the reviewer, as is Uncle Sandy. Naive plot-summary of Harry's story. Praise for the author's domestic scenes and the scenes of poverty and hardship.

111 Rev. of *Harry Muir*. *The Morning Chronicle*, 1 Apr., 3.

The review concentrates on Harry's weak character, with detailed plot-summary. The best scenes are the domestic ones; the weakest the melodramatic ones. A weak story redeemed by fine characterisation. Martha is the finest achievement of the book. Everything following Harry's death is an anti-climax.

112 Rev. of *Harry Muir*. *The Illustrated London News*, 2 Apr., 258.

Very enthusiastic, except that the reviewer objects to the arousing of sympathy for Harry. MOWO is "more at home with the worthy and with the good than with the despicable and weak". N.B. MOWO named as author: almost the first appearance of her name in print? (But see AP2 In Appendix One.)

113 Rev. of *Harry Muir*. *The Scotsman*, 23 Apr., (3).

Examination of the author's painstaking approach to characterisation; clearly she loves her creations as a mother loves her children. Praise for her "extreme refinement of tone" and her beautiful English. Detailed analysis of Harry's moral inadequacy and of Martha's heroism; other characters praised.

114 (Henry Morley), rev. of *Harry Muir*. *The Westminster Review* 60 (n.s. 4) (Jul.), 272.
"Contemporary Literature of England". Four lines. Polite but cautious praise.

115 Rev. of *Ailieford*. *The Observer*, 2 and 3 Oct., 7.

Considered to be a novel concentrating on the communication of feeling "by means of vague and dreamy general description"; but a very fascinating book. A very conventional plot-summary, responding enthusiastically to the characters, esp. Willy's disgraced brother.

116 Rev. of *Ailieford*. *The Daily News*, 3 Oct., 2.

Mostly consists of two long quotations. Stress on the quietness of domestic scenes and the contrasting dramatic events. The story deeply moves the reader's sympathies, especially in the story of Jamie.

117 Rev. of *Ailieford*. *John Bull*, 8 and 10 Oct., 651.

Fifteen lines. Enthusiastic but conventional comments on variety of theme, domesticity, truth to life, and "moral excellences".

118 Rev. of *Ailieford*. *The Spectator*, 8 Oct., 972-3.

Considered deeper and more alive than *Margaret Maitland*. Its insight into domestic life is powerful; but the story lacks incident and is too banal and too disjointed. Yet individual scenes have "real power". Willie is considered dull; Jamie is the true hero.

119 Rev. of *John Drayton*, new edn. *The Morning Post*. 10 Oct., 3.

Ten lines. The author writes "with the eye of a philosopher and the heart of a philanthropist", and conveys a valuable moral.

120 Rev. of *Ailieford*. *The Critic* 12 (15 Oct.), 541.

The author prefers reality to extravagant fantasy, and stays within her known limits. There are no lords and ladies. Detailed summary of the three brothers' stories, with a rather ironic comment on the "sort of plot". The true strength of the book is its characterisation.

121 Rev. of *Ailieford*. *The Morning Post*, 20 Oct., 6.

Gushingly enthusiastic praise for a homely, unsensational story told in simple English, and for tender sentiment and "poetical fancy". Most of the review consists of a quotation: Jamie Mitchell's return home, a "powerfully written" scene.

122 Rev. of *Ailieford*. *The Britannia*, 22 Oct., 691.

Six lines under "Literary Notices". Praised for pathos and truthfulness.

123 Rev. of *Ailieford*. *The Leader*, 22 Oct., 1926.
Also reviewed: *John Drayton*, railway edn. *Ailieford* praised for its style and for its sympathy for the "nobilities and infirmities of our nature". But it is too long; the inevitable conclusion is artificially delayed. Praise for genuine religious feeling and for the individuality of the characters. One very long quotation: "German Pictures".

124 (Henry Fothergill Chorley), rev. of *Ailieford*. *The Athenaeum*, 29 Oct., 1886.
"New Novels". Much plot-summary with rather naive comments. The story is one of "truth" rather than beauty; its tone is monochrome. The scene where Sibbie finds her husband is the finest in the book. Complaints of misdirected sympathies and of undue length.

125 Rev. of *Ailieford*. *The Scotsman*, 19 Nov. (3).
Discussion of the problem of the three-volume novel. The story would have been better if more work had been done on it. The sober domestic realism is considered tedious; but the later chapters, when some dramatic excitement is introduced, are more admired. Discussion of the Scottish theme, admired with reservations. Descriptions of Edinburgh and Germany quoted.

1854

125a Note on *Magdalen Hepburn*, middle of col 4, *The St James's Chronicle*, 20 Jun., 3.
A gushing comment; this historical period is perfectly suitable for the author, the novel is "splendidly" written and Scottish life and manners are admirably portrayed.

126 Rev. of *Magdalen Hepburn*. *The Literary Gazette*, 24 Jun., 588. The last of three novels reviewed. "[P]leasing pictures of domestic life". Enthusiasm for the Reformation scenes, esp. John Knox; the author fully enters into the spirit of history. A long quotation: Knox's household. A naive comment on the ending.

127 Rev. of *Magdalen Hepburn*. *The Britannia*, 1 Jul., 460.
The author previously resembled Miss Ferrier; now she resembles Scott. Her historical accuracy is admired. Her heroines are more interesting than her heroes - except for John Knox.

128 Rev. of *Magdalen Hepburn*. *John Bull*, 1 and 3 Jul., 409.
Enthusiastic: "admirably conceived and ably executed"; "masterly style"; simple and powerful.

129 Rev. of *Magdalen Hepburn*. *The Daily News*, 2.
Praised above all for "the thorough appreciation of womanhood"; this theme developed in detail. Long plot-summary. The author's subject is "the gentle flow of the domestic affections". A long quotation to illustrate the author's style.

130 Rev. of *Magdalen Hepburn*. *The Spectator*, 8 Jul., 732-3.
"Novels of the Season". A summary of the *Maitland* type of novel: quiet provincial life portrayed in a "fresh" style, without much skill in plotting. *MH* moves to new scenes which are beyond the author's powers, though vivid episodes are found. The author manipulates her characters like puppets and events do not derive from character. But the lower-class characters are admired.

131 (Geraldine Jewsbury), Rev. of *Magdalen Hepburn*. *The Athenaeum*, 15 Jul., 874.
"New Novels". "[A] sober, truthful novel". The "broad Scotch" will be tedious to some readers, but the picture of Reformation Scotland is convincing. Slow at first, but the pace quickens. Some characters are tiresome, but Jewsbury admires their heroism.

132 Rev. of *Magdalen Hepburn*. *The Critic* 13 (15 Jul.), 389-90.
"Fiction: The New Novels". The story creates "breathless interest" and almost equals Scott in historical power, but the author cannot "realise" her characters, who are shadowy, "clever fancies".

- 133 Rev. of *Magdalen Hepburn*. *The Examiner*, 15 Jul., 441.
The reviewer is scornful of the historical theme, but admires the Scottishness and the characterisation. One long quotation about John Knox.
- 134 Rev. of *Magdalen Hepburn*. *The Scotsman*, 15 Jul., (3).
A comment on over-production. A sad decline after *Margaret Maitland*. It was a mistake to choose a historical theme. It is plotless, but contains some attractive scenes.
- 135 "Review of the Month", *Excelsior* 2 (Oct.), 318-20.
Includes five lines, 318, on *Magdalen Hepburn*, praising its "living and breathing scenes" from Reformation days and its insight into Scottish character.
- 136 Rev. of *The Quiet Heart*. *The Guardian* (London), 6 Dec., 941.
Four lines at the end of the literary column: "beautiful and touching".
- 137 Rev. of *The Quiet Heart*. *The Britannia*, 16 Dec., 848.
The style is praised; it is the equal of Scott. A gushing tribute to the heroine. Johnny Lithgow's literary experiences are clearly authentic. Praise for "charm, freshness and individuality".
- 138 Rev. of *The Quiet Heart*. *John Bull*, 16 and 18 Dec., 793.
Eleven lines. Praise for skill and knowledge of human nature.
- 139 (Geraldine Jewsbury), Rev. of *The Quiet Heart*. *The Athenaeum*, 23 Dec., 1557.
"Our Library Table". Sixteen lines. "It is extremely mannered and affected"; authorial addresses to Ménie are insufferable. This is *Katie Stewart* "diluted with many waters".
- 140 Rev. of *The Quiet Heart*. *The Examiner*, 23 Dec., 816.
Five lines in a list of "Novels and Christmas books": "charmingly told" with "delicacy and sweetness of mind".
- 141 Rev. of *The Quiet Heart*. *The Literary Gazette*, 23 Dec., 1097.
"Summary". Merely named as reprinted from *Blackwood's Magazine*.
- 142 Rev. of *The Quiet Heart*. *The Atlas*, 30 Dec., 940.
Seven lines. "Ménie ... is a beautiful creation.... It is one of the best tales of the heart we have met with ..."
- 1855
- 143 Rev. of *The Quiet Heart*, new edn. *The Leader*, 6 Jan., 19.
"A Batch of Fictions", 19-20. A "badly written stor[y] about nothing". Heavy sarcasm about Scottishness. The reviewer found it very tedious.
- 144 "Review of the Month", *Excelsior* 3 (Feb.), 156-60.
Includes six lines, 159, on *The Quiet Heart*: eloquent praise for insight, sympathies, and "delicately drawn" pictures.
- 145 Rev. of *The Quiet Heart*, new edn. *The Eclectic Review* 101 (5th s. 9) (Mar.), 373.
The narrative is simple and the characters are unremarkable and the plotting obvious. Ménie is the sort of character novelists love, and thus "comparatively easy to sketch".
- 146 Rev. of *The Quiet Heart*, new edn. *The Scotsman*, 24 Mar., (3).
The hero and heroine are "a very unreasonable and unlikeable couple", and their quarrel goes on much too long. Johnny Lithgow is more interesting than the hero. Grudging admiration for other characters, with praise only for the Scottish dialect and for some "graphic" scenes.
- 147 Rev. of *The Quiet Heart*. *The Scottish Review* 3 (Apr.), 189.

Ten lines. There is little that is dramatic, but there is a convincing truth in the portrayal of human feelings. Ménie's heart is too quiet, and her love for Randall is unconvincing. Johnny is more attractive.

148 Rev. of *Margaret Maitland*, Parlour Library edn. *The Weekly Chronicle*, 16 Jun., 379.
Nine lines; a favourable comparison with *Cranford*. The Scottish accent enhances the pathos.

149 Rev. of *Merkland*, Parlour Library edn. *The Morning Post*, 15 Nov. 3.
Eight lines of conventional praise.

150 Rev. of *Merkland*, Parlour Library edn. *The Britannia*, 15 Nov., 759.
Eleven lines: "romantic" and "told in [a] pleasant style". Conventional praise of characters, incidents, and tone.

151 Rev. of *Lilliesleaf*. *The Examiner*, 24 Nov., 742.
"Gift-Books and Story-Books". One short paragraph: a worthy successor to *Margaret Maitland*, with the same beautiful qualities.
(The full title of *Lilliesleaf* is *Lilliesleaf: Being a Concluding Series of Passages in the Life of Mrs Margaret Maitland of Sunnyside, Written by Herself*.)

152 Rev. of *Lilliesleaf*. *John Bull*, 24 and 26 Nov., 749.
A gushing, cloying review which pays a tribute to the "dear old lady", Aunt Margaret, and regrets that this is a conclusion.

153 Rev. of *Lilliesleaf*. *The Literary Gazette*, 24 Nov., 743-4.
A very naive review. Mary's planned reform of her husband is described in detail and cautiously approved. Stress on domesticity, didacticism, and placidity of tone. The narrator rightly confines herself to her limited experience.

154 Rev. of *Lilliesleaf*. *The Spectator*, 24 Nov., 1220-1.
The reviewer sees little resemblance to *Margaret Maitland*: less reality, but more variety and complexity, "with an effort after a deeper interest". A summary of the characteristic Maitland qualities. Here there is too much mannerism, and Mary's reformation scheme is not admired. Other characters are considered unsatisfactory and the English characters are unreal.

155 Rev. of *Lilliesleaf*. *The Observer*, 25 and 26 Nov., 7.
Enthusiastic in very general terms. A rather florid plot-summary, with detailed, admiring examination of Mary's reform of her husband. Praise for simplicity of style and for the author's *ars celare artem*.

155a Note on *Lilliesleaf*, quoting *The Examiner*, in the lower part of col 5. *The St James's Chronicle*, 29 Nov., 1.

156 Rev. of *Lilliesleaf*. *The Critic* 14 (1 Dec.), 580.
"Fiction: The New Novels". The book is a disappointment, like all sequels. The narrative method has improved, but the new book lacks "spirit and naturalness", "vigour and ... excellence". Brief comment on the two plots. Mary's reform of her husband is eccentric.

157 Rev. of *Lilliesleaf*. *The Saturday Review*, 1 Dec., 83-4.
A very severe attack. *Margaret Maitland* was tedious; this is no better. The Scottishness is inferior to Galt. The characters are stereotypes, the story is absurd and unlikely, and its "unreal and impossible views of life" can only foster sentimentality.

157a Note on *Lilliesleaf*, quoting *The Literary Gazette*, part way down col 5, nine lines. *The St James's Chronicle*, 1 Dec., 4.

158 (Geraldine Jewsbury), rev. of *Lilliesleaf*. *The Athenaeum*, 8 Dec., 1432.
"Our Library Table". It is superior to *Margaret Maitland*. Praise for "simple good sense and pious feeling"

and for the "classical homeliness" of the Scottish idiom. Mary's reform of her husband is unbelievable.

159 "The Magazines for December". *The Atlas*, 8 Dec., 788.

Contains seven lines on *Zaidee* in *Blackwood's Magazine* (last instalment). Admired as "romantic".

160 "The Magazines". *The Illustrated Times*, 8 Dec., 434. Signed "The Literary Lounger".

Includes four lines on *Zaidee* in *Blackwood's*. The whole serial highly admired for "natural dialogue and situations" etc.

161 Rev. of *Lilliesleaf*. *The Daily Scotsman*, 11 Dec., (3).

A rather florid review, regretting that characters have deteriorated since *Margaret Maitland*. Conventional plot-summary, stressing the story of Rhoda, and Mary's reform of her husband. The book is padded out, Margaret talks too much like an old nurse, and the piety is obtrusive.

162 Rev. of *Christian Melville*. *The Critic* 14 (15 Dec.), 620.

Sixteen lines; the moral is good but the story is pointless and not "consequential".

163 Rev. of *Christian Melville*. *The Leader*, 15 Dec., 1207.

Eight lines; considered touching and admirably pious, but conventional.

164 Rev. of *Zaidee*. *The Literary Gazette*, 15 Dec., 789-91.

Almost entirely quotation: description of the heroine, a theatrical climax, the happy ending. The reviewer abstains from judgement, but seems to intend an ironic view.

165 Rev. of *Zaidee* and *Christian Melville*. *The Spectator*, 15 Dec., 1313.

Zaidee simply listed; *CM* is like an old-fashioned tract, with an excess of "reflection".

166 Rev. of *Christian Melville*. *The English Churchman*, 20 Dec., 2106.

The heroine is admired and the lessons are "useful"; but the style is "affected" and the story is improbable.

167 Rev. of *Lilliesleaf*. *The Morning Post*, 21 Dec., 3.

A florid review, praising the style, the lyricism, the scenes of domestic happiness. "It is 'racy of the soil' of Scotland".

168 Rev. of *Christian Melville*. *The Morning Post*, 21 Dec., 3.

Included among five "social tales" with a purpose, acceptable as Christmas presents.

169 Rev. of *Zaidee*. *The Britannia*, 22 Dec., 821-2.

The style is admired, and the characters are said to be self-consistent. But the plot is clumsily contrived and the heroine is impossible and unnatural. There are legal inaccuracies. But some scenes are beautiful.

170 Rev. of *Zaidee*. *John Bull*, 22 and 24 Dec., 811.

Sixteen lines; a "romantic" heroine of "lofty moral standards", and some quaint, eccentric characters. Praise also for humour.

171 "A Romance of Unreal Life", rev. of *Zaidee*. *The Leader*, 22 Dec., 1229-30.

Heavy irony on the improbabilities of the plot; the style is considered very naive and the two heroines are novelistic stereotypes. The lyrical descriptions are admired, but they are too long. Should have been in one vol.

172 Rev. of *Christian Melville*. *The Daily Scotsman*, 26 Dec., (3).

Admired for its heroine, for its story and for its pious tone.

173 Rev. of *Christian Melville*. *The Guardian* (London), 26 Dec., 960.

Nine lines at end of main reviews, praising the book's moral purpose, its "domestic feeling", and its style.

- 174 Rev. of *Zaidee*. *The Morning Chronicle*, 26 Dec., 7.
Plot-summary. Very enthusiastic, praising the story, the characters, and above all the description of scenery. Two long quotations: *Zaidee's* departure, and a scene at Ulm.
- 175 Rev. of *Lilliesleaf*. *The Morning Chronicle*, 26 Dec., 7.
Has all the virtues of *Margaret Maitland*: the power of description, the insight into character, the "touching simplicity". It has a simple, unsensational plot based on married life. Summary of the story of Mary's reform of her husband.
- 176 Rev. of *Christian Melville*. *The Morning Chronicle*, 27 Dec., 7.
Praise for piety, insight into character, and "simple earnestness of purpose".
- 177 Rev. of *Christian Melville*. *The Observer*, 30 and 31 Dec., 6.
Extravagant praise, with a naive plot-summary.
- 1856
- 178 "Review of the Month". *Excelsior* 5 (Jan.), 69-72.
Includes three enthusiastic lines, 71, on *Christian Melville*, listed among children's books. Praised for its sympathies and true religious feeling.
- 179 Rev. of *Zaidee*. *The Critic* 15 (1 Jan.), 15.
"The New Novels". The characters are not true to life, but are consistent within the rather extravagant convention that the author creates. The plot is absurd, but "perfectly original". The book is picturesque and poetical, but overloaded with detail.
- 180 Rev. of *Christian Melville*. *The Nonconformist*, 2 Jan., 13.
"New Year's Gift Books". Eloquent praise of the heroine; but the story is "utterly improbable" and the theology is unsatisfactory. The men are conceived from a woman's point of view.
- 181 Rev. of *Zaidee*. *The Morning Post*, 4 Jan., 3.
Very high praise: "brilliancy of dialogue, rich descriptive writing, and powerful portraiture of character". Admirable both for its intellectual qualities and its "moral attributes". Quotation of a vivid passage describing Cheshire scenery.
- 182 (Geraldine Jewsbury), rev. of *Christian Melville*. *The Athenaeum*, 5 Jan., 12-13.
"New Novels". Well-intentioned, but wearisome, "weak and misty". An ironic plot-summary, highlighting absurdities and the "morbid, exaggerated, unhealthy style".
- 183 (Geraldine Jewsbury), rev. of *Zaidee*. *The Athenaeum*, 5 Jan. 13.
"New Novels". Praise for the first volume and a half, after which the story collapses into nonsense. An ironic plot-summary, stressing the novelistic devices and the absurdity of the heroine. Yet the story is "well and pleasantly narrated".
- 184 Rev. of *Zaidee*. *The Daily News*, 11 Jan., 2.
Enthusiastic, with high praise for the heroine, although the book should be abridged. "[A] romance ... full of interest and originality".
- 185 Rev. of *Zaidee*. *The Examiner*, 12 Jan., 21.
Eleven lines: "holiday reading"; "this pleasant novel". The heroine's virtue is impossible, however.
- 186 Rev. of *Christian Melville*. *The Atlas*, 19 Jan., 44.
Five lines; of no interest.
- 187 Rev. of *Christian Melville*. *The Britannia*, 9 Feb., 90.
Seven lines, concentrating admiringly on the story's moral intention.

- 187a Rev. of *Zaidee*. *The Lady's Newspaper*, 16 Feb., 7 (over all 103).
The reviewer, clearly a woman, admires the heroine and gives her approval to the theme of self-sacrifice, At one point she speaks of the "grouping" of the characters, suggesting a sophisticated critical vocabulary, but this is not followed through. (For other references to "grouping" see items 525 and 1840,)
- 188 Rev. of *Zaidee*. *The Daily Scotsman*, 21 Feb., (3).
Since it is a romance we need not be too demanding in our search for realism. Improbabilities are noted; the foolish young might be tempted to imitate *Zaidee*. The happy ending is admired.
- 1857
- 189 Rev. of *The Days of my Life*. *The Examiner*, 21 Feb., 118.
"Travellers and Novelists". Largely one long quotation, a lyrical description of Cambridgeshire. The novel is admired and its moral is stressed: trust Providence.
- 190 Rev. of *The Days of my Life*. *John Bull*, 21 and 23 Feb., 124.
Praises the book for its insight into "the recesses of human nature". But there is undue stress on one character, the heroine. It lacks melodrama, and is remarkable for "truth of observation" and warmth of feeling.
- 191 Rev. of *The Days of my Life*. *The Spectator*, 21 Feb., 206-7.
An appraisal of the typical Oliphant novel: closeness of detail and "perfect consistency between the matter and the style". An analysis of realism and verisimilitude in an appropriate context. *Days* "attempt[s] a fiction of broader design", which does not entirely succeed because there is too much stress on the curing of the heroine's perverse pride, which thus becomes intolerable. The disguised lover theme is banal. MOWO treats her English characters as if they were Scottish. **
- 192 Rev. of *The Days of my Life*. *The Observer*, 21 Feb., 7.
The reviewer examines the theme of pride and considers that MOWO is breaking new ground with great energy. Prolonged, tedious plot-summary. The basis of the story is "fanciful", but the superstructure is "splendid".
- 192a Note on *The Days of my Life*, quoting *The Sun*. , at the foot of col 3. *The St James's Chronicle*, 26 Feb., 1.
Although *The Sun* talks glibly of "fertile expression and picturesque power" and "eloquently written" and so on and so on it shows no knowledge of what the real themes of this novel are.
- 193 (Horace Stebbing Roscoe St John), rev. of *The Days of my Life*. *The Athenaeum*, 28 Feb., 276-7.
"New Novels". MOWO praised for being unfashionable and not writing about the aristocracy or about extreme poverty, nor about plot-entanglements. The central improbability of the plot is noted; but MOWO is praised for picturesqueness, insight into character and good taste.
- 194 Rev. of *The Days of my Life*. *The Critic* 16 (2 Mar.), 101.
"The New Novels". Not admired; English scenes do not suit MOWO, who makes all her Englishmen Scotsmen; the plot is ambitious but beyond her powers; the prolonged study of pride is tedious and unconvincing. Vivid detail is her great strength, but less so in *Days*.
- 195 Rev. of *The Days of my Life*. *The Morning Post*, 6 Mar., 6.
Included in a list of three novels. MOWO is giving us a new kind of heroine. A prolonged, reasonably perceptive, plot-summary. There is nothing dramatic, merely everyday people described in simple language, with attractive domestic scenes.
- 196 Rev. of *The Days of my Life*. *The Literary Gazette*, 7 Mar., 227-8.

Praised for success in sustaining throughout three volumes interest in a very simple story. A natural, unaffected style. The presentation of the heroine is admired, but not that of Edgar Southcote. East Anglian landscape beautifully portrayed.

197 Rev. of *The Days of my Life*. *The Morning Chronicle*, 26 Mar., 3.
Bald plot-summary, with a long quotation on the heroine's perverse pride. Praise for psychological insight, and for sustaining interest in such a simple theme.

198 Rev. of *The Days of my Life*. *The Saturday Review*, 28 Mar., 297-8.
Not a tale of love, but a tale of hatred. "It is a novel of the didactic order", like Miss Edgeworth's, exposing vindictive pride. It is very unsubtle; the main characters are mere embodiments of abstract qualities. However some minor characters are more individualised. The reviewer comments on the author's fondness for analysing thought processes - perhaps the first reference to this topic. *

198a Rev. of *The Days of my Life*. *Edinburgh Weekly Review*, 11 Apr., 106-07.
The reviewer admires MOWO for her authentic and innovative pictures of Scottish life in earlier novels, but considers her unsure of herself on English themes. He finds *Days* badly damaged by an over-didactic and schematic approach to its theme, with no psychological depth. MOWO is here breaking new ground, but the heroine's passion of pride and hatred is exaggerated and utterly incredible and the hero is a weak and unsatisfactory creation. But individual scenes "are executed in a masterly way". **

199 Rev. of *The Days of my Life*. *The Daily Scotsman*, 21 Apr., (3).
The reviewer is exasperated at such a heroine as Hester. The plot is contrived; but Edgar is an attractive hero. Prolonged plot-summary. The style is an improvement on "the childish drawl of *Lilliesleaf*".

200 Rev. of *The Athelings*. *The Examiner*, 4 Jul., 420.
Four lines under "Novels and Tales". Praise for "genuine domestic feeling".

299a "Literature", including *The Athelings*. *The Express*. 4 Jul., 8.
A typical woman's novel in its concentration on close domestic detail. Lacking incident, although there is a villain, The portrayal of life is a fantasy rather than reality, and the characterisation is weak. But the style is often beautiful. There is a very long quotation, the description of a contry cottage, including its interior.

201 Rev. of *The Athelings*. *The Leader*, 4 Jul., 643.
"New Novels". MOWO individualises the rather hackneyed themes and writes "with simplicity and tenderness". The "three gifts" theme is handled with skill. Most characters admired.

202 Rev. of *The Athelings*. *The Observer*, 5 and 6 Jul., 7.
Of no interest; bald plot-summary.

202a Brief rev. of *The Athelings* under "Literature". *Thacker's Overland News*, 10 Jul., 370.
Eleven lines of mostly sensible comment. A typical woman's novel of close analysis of domestic life. The reviewer speaks of a villain without saying whether or not he disapproves of his inclusion.

203 Rev. of *The Athelings*. *John Bull*, 11 and 13 Jul., 443.
The reviewer prefers MOWO's earlier stories - such as "The Fragment of the Wreck" (sic - usually named as "John Rintoul") - to this ambitious new book. The "well-worn machinery of a lord in disguise" and a certain affectation of style are regrettable; but her descriptive powers are still in evidence.

204 Rev. of *The Athelings*. *The Critic* 16 (15 Jul.), 318.
"The New Novels". Unqualified praise, for its plot, its "highly finished ... composition", its characters, its lack of improbabilities. The family scenes and the literary world all have the ring of truth.

205 Rev. of *The Athelings*. *The Literary Gazette*, 18 Jul., 681-82.
Not really a novel, but a fairy tale; this theme elaborately, and ironically, developed. MOWO's style

characterised by tenderness, sweetness and an inclination to idealise and romanticise everything; she is delightful on the domesticities of home life.

206 Rev. of *The Athelings*. *The Guardian* (London), 5 Aug., 631-2.

A commonplace story pleasantly told. Stereotyped characters, an unconvincing villain, and improbabilities and incongruities; yet an effective narratorial tone, with attractive domestic scenes. Long quotations, more than half the review.

207 Rev. of *The Athelings*. *The Saturday Review*, 15 Aug., 164-5.

The reviewer makes frequent, ironic use of the word "pretty" to describe what he sees as a 19th century version of 18th century pastoral, and equally false and unreal. MOWO's idealisation of love on a low income is examined in detail. But the domestic scenes and the two heroines are successful, while many of the male characters are absurd.

208 Rev. of *The Athelings*. *The Morning Post*, 8 Sep., 2.

An old-fashioned novel with a conventional plot, but successfully handled, with "homeliness, geniality and humour". Stress on the theme of the finding of the true heir.

209 (George Meredith), rev. of *The Athelings*. *The Westminster Review* 68 (n.s. 12) (Oct.), 596-7.

"Contemporary Literature: Belles Lettres". Severe criticism of shapelessness and over-indulgence in aimless chatter. Ironic comments on MOWO's stress on domesticity, and on her stereotyped plot-devices. But she can describe society, and the two heroines are natural.

210 Rev. of *Orphans*. *John Bull*, 12 and 14 Dec., 795.

This "attractive book" strongly recommended for its study of grief and mourning; this theme discussed at length by the reviewer. The story concerns characters from everyday life. The heroine in her pride resembles Hester in *The Days of my Life*.

211 Rev. of *Orphans*. *The Spectator*, 12 Dec., 1301.

MOWO has not improved on her recent failing progress. She cannot handle English scenes as she can Scottish, and she generalises too much, almost to caricature. There is no story, the dénouement is not the natural outcome of preceding events, and there are implausibilities.

212 Rev. of *Orphans*. *The Morning Chronicle*, 25 Dec., 6.

"[E]ssentially a woman's book, devoted to feminine feelings, passions and habitudes". A thin thread of plot, but individual scenes are well observed, and there is true pathos. The conventional love theme ironically handled by the reviewer.

213 Rev. of *Orphans*. *The Literary Gazette*, 26 Dec., 1236-38.

MOWO maintains a quiet, cool tone without sensationalism; but the story is sketchy, hard to follow, and sometimes vague, and all the characters are unpleasant. The reviewer identifies the "uselessness" theme and the views on the role of women as central to the book, but he dislikes its satirical tendency.

1858

214 Rev. of *Orphans*. *The Daily News*, 5 Jan., 2.

Nine lines: a three-sentence plot-summary, concentrating on the heroine's determination to "forswear the world" until her lover returns to her. The story is almost too quiet.

214a "Literature", including *Orphans*. *The Express*, 5 May, 1.

Nine lines; a superficial review, offering an inadequate summary of the story. Similar to the previous item.

215 (Geraldine Jewsbury), rev. of *Orphans*. *The Athenaeum*, 30 Jan., 144.

"New Novels". Fifteen lines. MOWO has deserted Scottish themes and has become "uninspired". *Orphans*

is colourless and lacking in vivacity, but well told in its quiet way.

216 Rev. of *Orphans*. *The Critic* 17 (1 Feb.), 57.

"The new Novels". A renewal of the complaint of careless over-productivity. (cf. 82 and 107.) But she almost recovers lost ground. Her portrayal of English life is unconvincing, and her characters are artificial and derivative. *Orphans* lacks *Margaret Maitland's* faithful portrayal of character.

217 Rev. of *Orphans*. *The Morning Post*, 25 Feb., 3.

Seventeen lines; reviewed with two other novels. An entirely commonplace review, praising "graphic power" and commenting on the theme of the duties of the rich.

218 Rev. of *Orphans*. *Titan* (*Hogg's Weekly Instructor*) 26 (Mar.), 377-8.

Simply one long quotation: "The Orphan's Election".

219 Rev. of *Sundays*. *The English Churchman*, 11 Mar., 221-2.

Perhaps intended as more attractive Sunday reading than is usually found in such books; but not really well-designed for a popular readership, and some of its views are questionable. The reviewer endorses MOWO's disapproval of extreme sabbatarianism, and examines some of her other views. (*Sundays* was MOWO's first non-fiction publication; and no other review has been found.)

220 J. Cordy Jeaffreson, *Novels and Novelists from Elizabeth to Victoria*, 2 vols. (London: Hurst and Blackett, Jul.)

Includes "Margaret Oliphant", II, 383, thirteen lines. Described as "the best living writer" of Scottish stories. *Margaret Maitland* praised and seven other novels listed.

220a "The Book-World", *The Statesman*, 9 Oct 17-18 (over all 641-2),

Begins with a list of forthcoming books, including *The Laird of Norlaw*, which is credited to Oliphant. (It was published in November.) On 2 Oct. it had been listed in *The Statesman* as simply "By the author of *Margaret Maitland*". Thus the name of Oliphant appears for the first time as the *Maitland* author. This list was copied by *The Tablet* in literary notes, (16) Oct. 1858, 667. (The date on this page is incorrectly given as 9 Oct.) It was also syndicated to other newspapers.

221 Rev. of *The Laird of Norlaw*. *The Morning Chronicle*, 9 Nov., 6.

Will give the author a higher reputation than even her previous novels. Prolonged plot-summary of little value. The characterisation is praised, stressing that the characters are unusual but convincing once one accepts their unconventionality. Her powers of description praised, e.g. the interrupted funeral scene.

222 Rev. of *The Laird of Norlaw*. *The Critic* 17 (13 Nov.), 778.

"New Novels". Largely a plot-summary. Politely favourable, stressing originality of theme.

223 Rev. of *The Laird of Norlaw*. *John Bull*, 13 and 15 Nov., 731.

Compared with *Lilliesleaf* and *The Days of my Life* for their domestic scenes and charming Scottish scenery. The Mistress of Norlaw admired, but the story is "morbid" and "unpleasant", although the search for Mary of Melmar is found romantic, with pathetic scenes. MOWO paints women better than men.

224 Rev. of *The Laird of Norlaw*. *The Spectator*, 13 Nov., 1202.

Reviewed along with Farrar's *Eric*. The return to Scottish themes is welcomed. The reviewer lays his stress on family pride and on coming to terms with a new society. A brief summary of the stories of the three brothers, with the Mary of Melmar theme lightly stressed. The early domestic scenes have the greatest reality; the later dramatic scenes, though more exciting, are more like the conventional circulating-library novel. Half the review is one long quotation: the laird's death scene.*

225 Rev. of *The Laird of Norlaw*. *The Observer*, 14 and 15 Nov., 6.

Enthusiastic, with a very tedious plot-summary. The scene of the arrest of the corpse is admired.

226 (Geraldine Jewsbury), rev. of *The Laird of Norlaw*. *The Athenaeum*, 27 Nov., 682.

"New Novels". A fine review. Jewsbury notes that the book begins admirably, but disintegrates after the first volume. The Mistress of Melmar is admirable - but put to no use; and the plotting is overloaded with irrelevancies. Thus "the unity of interest is lost, it runs to waste in the sands and shallows of irrelevant incidents", and the dénouement is feeble. Full analysis of the inconsequentiality of the plot. The tyranny of the three-volume novel is to blame. **

227 Rev. of *The Laird of Norlaw*. *The Statesman*, 27 Nov., 811.
Praised as one of the most convincing portrayals of Scottish life recently written. The arrest of the corpse is quoted at length as a piece of vivid narrative.

228 Rev. of *The Laird of Norlaw*. *The Morning Post*, 9 Dec., 3.
A "very romantic tale", with "great dramatic power" in spite of "defects and inconsistencies". Praise for its insights into Scottish character and for picturesqueness of detail and of tone.

229 Rev. of *The Laird of Norlaw*. *The Examiner*, 25 Dec., 821.
Nine lines; praise for the story and for the character painting: "quiet in tone".

230 Rev. of *Agnes Hopetoun's Schools and Holidays*. *The Examiner*, 25 Dec., 821.
"Christmas Stories". Praise for "tenderness of feeling" and "purity of tone". MOWO takes as much trouble in writing for children as in writing for adults.

231 Rev. of *Agnes Hopetoun's Schools and Holidays*. *The Spectator*, 25 Dec., 1354.
The story is of less interest than the characterisation, esp. that of Mrs Hopetoun. The story is too manipulated to be real; yet it is "a pleasing and truthful little tale".

1859

232 Rev. of *The Laird of Norlaw*. *The Daily Scotsman*, 4 Jan., (3).
MOWO's style is "graceful" but "too easy", and her subjects and characters do not impress. But the opening scenes are impressive, and the Mistress of Melmar is admirable. The reviewer notes that Mary of Melmar is presented ironically. Close examination of Cameron, a typical Scottish university student.

233 Rev. of *Agnes Hopetoun's Schools and Holidays*. *The Daily News*, 10 Jan., 2.
Fourteen lines under "Books for the Young". Simply a conventional plot-summary.

234 Rev. of *Agnes Hopetoun's Schools and Holidays*. *The Atlas*, 15 Jan., 6.
Five lines. Enthusiastic; boys will like it as well as girls.

235 Rev. of *Agnes Hopetoun's Schools and Holidays*. *John Bull*, 15 and 17 Jan., 44.
Fourteen lines under "Miscellaneous Notices". Highly enthusiastic; MOWO understands "childish ethics" and moves the hearts of children as she did their elders in earlier books.

236 Rev. of *Agnes Hopetoun's Schools and Holidays*. *The Atlas for India*, 17 Jan., 6.
Reprint of 234.

237 Rev. of *Agnes Hopetoun's Schools and Holidays*. *The Nonconformist*, 26 Jan., 75-6.
Very eloquent praise for artistry and for the admirable effect the book will have upon children. The characters are true to life and individualised. The religious message is quoted.

238 Rev. of *Adam Graeme*, new edn. *The Leader*, 10 Sep., 1040.
Brief; considered to be MOWO's finest work.

1860

239 Rev. of *Lucy Crofton*. *The Morning Post*, 5 Jan., 3.
A detailed examination of the problem of sequels; Clare has matured since the previous novel (incorrectly

named as *The Days of my Life*; it should be *Orphans*). The reviewer does not admire Lucy. MOWO's special gifts noted: complex studies of female character, an avoidance of "high tragedy", and an emphasis on everyday reality. The reviewer notes an ironic moment - without using the word "ironic".

239a Note on *Lucy Crofton*, quoting *The Sun*, foot of col 1, *The St James's Chronicle*, 5 Jan., 6. A very effusive commentary.

240 Rev. of *Lucy Crofton*. *John Bull*, 7 Jan., 11.
Fourteen lines. Praise for MOWO's naturalness of style. Lucy is an entirely original character, though not likeable; she is not as exaggerated as she seems. References back to *Orphans*.

240a Note on *Lucy Crofton*, quoting *The Messenger*, 12 Jan., 7, at the foot of col 3. *The St James's Chronicle*.
The commentary from the lost *Messenger* is interesting and needs quoting. It admires the "closeness of plot and connection of incident" and of the division of the narrative into "brief but expressive divisions". *The Messenger* clearly had gifts for book reviewing and its loss is grievous.

241 Rev. of *Lucy Crofton*. *The Critic* 20 (14 Jan.), 47-8.
Praise for the heroine, with stress laid on the defiance of poetic justice. Lucy is a fine character and will be a good wife. The male characters are more stereotyped.

242 Rev. of *Lucy Crofton*. *The Leader*, 14 Jan., 47.
"Recent Novels". Concentrates on the level, moderate tone of the book with no heights or depths; it is a simple tale told almost too simply, in unpretentious language. Conventional plot-summary, expressing disapproval of Lucy.

243 Rev. of *Lucy Crofton*. *The Literary Gazette*, 14 Jan., 49-50.
A gushingly enthusiastic review, admiring the presentation of Clare and of Lucy, who is compared to Becky Sharp. Described as "charming", "pretty" etc. Three very long quotations.*

244 Rev. of *Lucy Crofton*. *The Spectator*, 14 Jan., 42.
Detailed comparison between Lucy and Becky Sharp; the two characters represent quite different conceptions. MOWO praised for compactness and brevity, and for the naturalness and expressiveness of her English. A quotation concerning the narrator's maternal grief.

245 (Geraldine Jewsbury), rev. of *Lucy Crofton*. *The Athenaeum*, 21 Jan., 93.
"New Novels". An improvement on her previous books; quiet and made out of the simplest materials. Jewsbury admires the presentation of Lucy, and the true complexity of the characters.

246 Rev. of *Lucy Crofton*. *The Examiner*, 21 Jan., 38.
Eleven lines. A comparison between Lucy and Becky Sharp. The characters are all individualised. MOWO praised for artistry, and for writing a short novel.

247 Rev. of *Lucy Crofton*. *The Daily News*, 23 Jan., 2.
A severe comment on the steady deterioration of MOWO's talent since *Margaret Maitland*. The reviewer makes adverse comment on the thinness of her material, the emotional self-indulgence, the "lifeless" dialogue, the forced characterisation.

248 Rev. of *Lucy Crofton*. *The Scotsman*, 20 Mar., (3).
In a list of five works of fiction. Conventional comment on Clare and on Lucy, with a humorous reference to matchmaking by Clare.

249 Rev. of *The Laird of Norlaw*, new edn. *The Glasgow Herald*, 26 Mar., 4.
An unskilful plot, neglecting probability; Good Scottish scenery, but the dialect inadequately localised. Eloquent praise of the Mistress of Melmar.

- 250 Rev. of *Lucy Crofton. Tait's Edinburgh Magazine* 27 (Apr.), 250.
Fourteen lines; described as "pretty" and "feminine", and "interspersed with many wise and beautiful remarks".
- 251 (Geraldine Jewsbury), rev. of *The House on the Moor. The Athenaeum*, 1 Dec., 749.
"New Novels". Praise for "quiet tragic power" and the lack of exaggeration; and for the sympathetic insight into an odious father and son. The heroine is admired, but the old Colonel is too good to be interesting. The story is a little too "huddled" at the end.
- 252 Rev. of *The House on the Moor. John Bull*, 1 Dec., 762.
An admiring comment on the symbolic use of scenery. Praise for picturesqueness of detail, and for "wild desolation both of character and circumstance". The reviewer is impressed by the presentation of the father's monomania, but considers the son's progress towards murder too morbid. But the contrasting good characters are much admired.
- 253 Rev. of *The House on the Moor. The Literary Gazette*, 1 Dec., 463-4.
A discussion of realism, by which standards this novel is faulty: everything is in excess, the heroine's goodness is not truly based in character, the odious father is grossly exaggerated, and there is some clumsy detail. Yet the reviewer admires the sustained dramatic interest of the novel.*
- 254 Rev. of *The House on the Moor. The Spectator*, 1 Dec., 1149.
The reviewer remarks on the variety of MOWO's achievement in various novels. In this one a difficult subject is successfully handled. Comparisons with Charlotte Brontë - who is quite different in tone. Mr Scarsdale's hatred of his family is undermotivated, but his son is a splendid "specimen of a baffled scoundrel". The contrasting use of humour is admired, as is MOWO's gift for shrewd comments on society.
- 255 "The Magazines". *The Morning Chronicle*, 3 Dec., 2.
Includes a cautious comment on *The Romance of Agostini* in *Blackwood's Magazine*.
- 256 Rev. of *The House on the Moor. The Morning Chronicle*, 4 Dec., 2.
The story is morbid but very powerful; it is too long, but retains the reader's interest by the sheer intensity of the feelings inspiring it. The domestic scenes are not successful, as the book depends entirely on its grim plot. The son's hatred of his father is unparalleled. The interrelation of character and environment is very powerfully achieved.
- 257 Rev. of *The House on the Moor. The Morning Post*, 13 Dec., 2.
A discussion of the book's unity of tone, its almost unyielding gloom; it is a classic tragedy. High praise for the portrayal of father and son, and for the understanding of the son's moral deterioration. Other characters are less admired. MOWO is showing a morbid view of humanity, but the moral ending is noted.
- 258 Rev. of *The House on the Moor. The Examiner*, 15 Dec., 759.
Seven lines under "New Novels". Praise for "power", "truth, kindness and pathos".
- 259 Rev. of *The House on the Moor. The Observer*, 16 and 17 Dec., 7.
Very tedious plot-summary. Praised as "vigorous".

1861

- 260 Rev. of *The House on the Moor. The Critic* 22 (16 Feb.), 209.
"Fiction". The gloom is a useful antidote to too much sweetness in recent novels. The book has a moral intention: to combat family hatred. Father and son - and other characters - are admired. The reviewer is at times flippant.
- 260a "Literature". including *The Laird of Norlaw. The St James's Chronicle*, 30 Apr., 1.
Much better than the mediocre Scottish novels that succeeded Scott. This author has the remarkable power to bring events and characters vividly to life, although she spoils her narration by a sort of Pre-Raphaelite

obsession with small details and at some times hurries her narrative too much. But it is a fine novel nevertheless. Then follows a prolonged and admiring plot narrative, with quotations, and a tribute to the scenes of Scottish life.

260b "Literature". *Thacker's Overland News*, 10 May, 541.
Includes a brief comment on *The Laird of Norlaw*, new edn, admiring the characters and the search for Mary of Melmar.

261 "The Magazines". *The Spectator*, 5 Oct., 1096.
Includes a comment on *The Doctor's Family* in *Blackwood's Magazine*. We sympathise with the characters rather than analyse them. Nettie is "original and ... piquant".

262 "The Magazines". *The Spectator*, 2 Nov., 1208.
A further brief comment on *The Doctor's Family*.

263 "The Periodicals (November)". *The Nonconformist*, 6 Nov., 898.
Includes seven lines on *The Doctor's Family* in *Blackwood's*, admiring the uniqueness of Nettie and making comparisons with Gaskell's *Cranford* and with Eliot's *Scenes of Clerical Life*.

264 Rev. of *The Last of the Mortimers*. *John Bull*, 23 Nov., 747.
It ought to have been set in Scotland - the reviewer refers back to *Merkland* and praises the Scottish housemaid as the best character in *Mortimers*. Admiration for the atmospheric quality of the scenes. The reviewer finds the plot exciting, but complains of overuse of the word "little".

265 Rev. of *The Last of the Mortimers*. *The Daily News*, 25 Nov., 2.
The author is remarkably gifted in that she can sustain interest in flimsy material through three volumes; she also diversifies with minor incidents and subordinate characters. Complaints of affectation of style. The double narrative is interesting, but not entirely successful.

266 Rev. of *The Last of the Mortimers*. *The Critic* 23 (30 Nov.), 546-7.
"Fiction". "[A] very bad novel by an author of reputation"; extremely verbose and a tremendous creation of mystery in what is after all quite an ordinary story. Highly ironic plot-summary. Contempt for a supposedly humorous scene involving the Scottish servant.

267 Rev. of *The Last of the Mortimers*. *The Spectator*, 30 Nov., 1317-18.
Unwisely MOWO has deserted her true themes to write about what she neither knows nor understands. It might have been as good as *The Athelings*; but it is ruined by the grotesque absurdity of Sarah Mortimer, who is totally impossible. The reviewer does not admire the double narrative; but the story of Milly Langham is admired, told with pleasant naturalness. Further analysis of the total absurdity of the dénouement - which is pure Mrs Radcliffe. *

268 Rev. of *The Last of the Mortimers*. *The Morning Post*, 3 Dec., 3.
Includes a survey of MOWO's career to date, with an assessment of her distinctive qualities, especially her use of a detached point of view to give perspective. The reviewer analyses the double narrative in detail and comments on Sarah as a study of an embittered character in a precisely detailed environment. Close analysis of the success and failure of other characters.**

268a Rev. of *The Last of the Mortimers*. *The St James's Chronicle*, 3 Dec., 2.
A remarkable review with full understanding of the use of first person narrative and of the double narrative - which is here better handled than in any other review. A fine analysis of the main characters and their complex relationships, and their contrasts, although the reviewer is at times too much entangled with the complex plot. He ends with severe comments on the inadequate minor characters, not fully developed. **

269 Rev. of *The Last of the Mortimers*. *The Literary Gazette*, 7 Dec., 542-3.
"New Novels". Very enthusiastic; florid in style and credulous of MOWO's plotting, admiring the insight into character and the avoidance of fashionable novelistic preoccupations. The plotting is entirely admired.

269a "The Book World", *The St James's Chronicle*, 7 Dec., 8, col 2. Advance notice of *Edward Irving*.
There have been no good biographies of Irving yet and now we hope for better. Carlyle's praise for him is quoted.

270 (Eleanor Eden), rev. of *The Last of the Mortimers*. *The Athenaeum*, 14 Dec., 802-3.
Described as "charming ... simple, quaint and fresh". The Scottish maidservant admired, as are the other characters and the double narrative; but Sarah Mortimer is "a little too hard for truth".

271 Rev. of *The Laird of Norlaw*, Standard Library. *The Guardian* (London), 24 Dec., 190.
Mainly a detailed survey of MOWO's career, with its distinctive qualities and preoccupations, her favoured character types, such as strong-minded Scotswomen, her insight into weak characters. Praise for the wholesome, bracing atmosphere of *Norlaw*.

272 Rev. of *The Last of the Mortimers*. *The Morning Chronicle*, 26 Dec., 2.
The book is pleasant reading, but too long; the plot is not admired. But Milly Mortimer's story is attractive.

1862

273 E. Welby Pugin, "Augustus Welby Pugin - Note". *Blackwood's Magazine* 91 (Feb.), 259-60.
A letter commenting on a misleading statement in "Augustus Welby Pugin" by MOWO (*Blackwood's Magazine* 90, Dec. 1861, 670-89), concerning A. W. Pugin's "mental malady".

274 "The Magazines". *The Spectator*, 1 Feb., 135.
Includes ten lines on *Salem Chapel* in *Blackwood's Magazine*. Admiration for the minister versus deacons theme - if rather exaggerated.

275 "Magazines for February". *The Atlas*, 8 Feb., 5.
Includes three welcoming lines on *Salem Chapel* in *Blackwood's*.

276 "Magazines for February". *The Atlas for India*, 10 Feb., 5.
Reprint of 275.

277 Rev. of *The Last of the Mortimers*. *The Saturday Review*, 15 Feb., 188-9.
More than half the review is devoted to the obsession with money and the false notions connected with it, as found in novelists. The reviewer examines MOWO's handling of the theme in *Mortimers* and finds it to be handled with an exhausted imagination; he then examines the repetitions and forced suspense of the plot, the inadequacy of the resolution and the inconsistencies in the characterisation of the older Milly Mortimer. Yet MOWO is undoubtedly a gifted writer, since she successfully handles the interrelations of her characters. *

278 "The Magazines". *The Spectator*, 1 Mar., 248.
Includes eleven lines of admiration and plot-summary of *Salem Chapel* in *Blackwood's*.

279 "Magazines for March". *The Atlas*, 8 Mar., 5.
Includes five enthusiastic lines on the next instalment of *Salem Chapel*.

280 "The Magazines". *The Illustrated Times*, 8 Mar., 155. Signed "The Literary Lounger".
Includes eleven lines on *Salem Chapel* in *Blackwood's*; the reviewer finds it "pleasant enough" but not good enough for "the leading serial of a half-crown magazine".

281 "Magazines for March". *The Atlas for India*, 9 Mar., 5.
Reprint of 279.

- 282 "The Magazines". *The Spectator*, 5 Apr., 387.
Includes a detailed examination of the latest instalment of *Salem Chapel*; admiring comparisons with George Eliot and "Curren Bell".
- 283 "Magazines for April". *The Atlas*, 5 Apr., 5.
Includes six lines on *Salem Chapel*.
- 283a Note near foot of col 2, *The St James's Chronicle*, 5 Apr., 8.
Advance notice for *Edward Irving*, promising some exciting new features.
- 284 "Magazines for April". *The Atlas for India*, 10 Apr., 5.
Reprint of 283.
- 285 (H. F. Chorley), Rev. of *The Life of Edward Irving*. *The Athenaeum*, 19 Apr., 525-6.
Mainly on EI. Chorley challenges some of MOWO's views, esp. the "depreciating tone" concerning Chalmers; she is too indulgent to EI, too credulous, but the book provokes serious thought.
- 286 R. S. (R. H. Story), Rev. of *Edward Irving*. *Macmillan's Magazine* 7 (May), 71-9.
Admiration for MOWO's success in clearing EI's reputation and in successfully handling complex theological matters, and for her "direct simplicity of narrative" and her vivid picture of EI. She is at times too "lovingly minute" and she "lack[s] ... exact method". The rest is a detailed study of EI.*
- 287 Rev. of *Edward Irving*. *The Daily News*, 2 May, 2.
MOWO idolises EI, over-simplifies him, and unreasonably condones his credulity over the "tongues". But his reputation will now be seen according to her views of him; her picture of his early life is convincing, and the book is well written, with perhaps too much authorial comment.*
- 287a Rev. of *Edward Irving*. *The Express*, 2 May, 7.
"Literature", Nearly two and a half columns. The review concentrates on Irving's disillusion at the end of his life and of his enforced submission to unfair authorities, also upon accusations of arrogance after his death. Oliphant puts things to rights and shows us the true simple-hearted man and lover of God all his life. And she shows that his true heart remained undamaged during the extravagances of his later life, But she is too "eulogistic" and hero-worshipping to see Irving's faults, such as credulity, and to recognise that at that time he was grossly misled.
- 288 "The Magazines". *The Spectator*, 3 May, 500.
Includes twelve lines on the latest instalment of *Salem Chapel*, credited to MOWO - who here shows powers never seen before.
- 289 "Magazines of the Month". *The Weekly Chronicle*, 3 May, 13.
Includes comment on the latest instalment of *Salem Chapel*, attributed to George Eliot. Admiration, but regret for the mystery theme.
- 290 Rev. of *Edward Irving*. *The Observer*, 4 and 5 May, 3.
MOWO systematically defends "every act of his life" and finds excuses for his extravagant behaviour in his nobility of character. She gives admirable details of EI's life and writes with great reverence; the book will appeal to "the religious of all sects". The reviewer deliberately ignores the later controversies of EI's life.
- 291 "May Magazines". *The Examiner*, 10 May, 294.
Includes a comment on the latest instalment of *Salem Chapel*, credited to MOWO, and considered to be the distinctive feature of *Blackwood's*.
- 292 Rev. of *Edward Irving*. *The Glasgow Herald*, 10 May, 2.
Reprint of 286.
- 293 Rev. of *Edward Irving*. *The Examiner*, 17 May, 308-9.

The reviewer entirely approves of MOWO's tone and considers her admirably suited to be EI's biographer. She does take note of his defects. Her view of the "tongues" is accepted.

294 Rev. of *Edward Irving. John Bull*, 17 May, 315.

MOWO's views are too one-sided and at times too "grandiloquent"; she writes with "almost adoring reverence" and her views are often questioned. The reviewer is at times ironic about EI.

295 Rev. of *Edward Irving. The Parthenon*, 17 May, 65-7.

MOWO fully understands how to write the biography of a great man, and has told a human, not merely a theological, story; she understands EI to perfection. The reviewer discusses Carlyle's view of EI and disregards the "tongues" episode.

296 A. J. Scott, "Professor Scott and Mrs Oliphant" (editorial title). *The Daily News*, 26 May, 6.

Letter protesting at MOWO's disparagement of him in the Irving biography; she is ill informed of the facts and should have done further research.

297 Rev. of *Edward Irving. The Scotsman*, 26 May, 6.

The book is too long, but MOWO "does ample justice" to EI and shows "discrimination", literary ability and knowledge of the theological matters. The reviewer accepts her views and is scornful of the "tongues".

298 (W. Lucas Collins), rev. of *Edward Irving. Blackwood's Magazine* 91 (Jun.), 737-57.

A "beautiful and pathetic narrative". Sympathy for most of MOWO's views, especially her indignation over Irving's ill treatment by the tribunals. Much quotation, and summary of EI's story. Begins with discussion of the strange scenes during Irving's latter sermons, which regrettably made him notorious. But Collins shares Oliphant's praise for the beauty of his sermons.

299 Rev. of *Edward Irving. The Eclectic Review* 115 (8th.s. 2), Jun., 473-92.

The reviewer finds EI's an extremely sad life and admires MOWO for doing him full justice; the book is a little too long but very readable from the first. Not all her views endorsed. The reviewer deliberately avoids controversial topics.

300 Rev. of *Edward Irving. The Morning Post*, 5 Jun., 3.

Very severe; MOWO accused of exaggerated praise of a man undeserving of such treatment, of uncharitable and intolerant views, and of grossly hyperbolic language.

300a Rev. of *Edward Irving. St James's Chronicle*, 5 Jun., 8.

The reviewer begins by calling for reciprocal tolerance, by the public for all kinds of eccentric belief and by those eccentrics for the mockery and disbelief they will experience. He then applies this to Irving. He gives him credit for good intentions and sincerity and agrees that he had good qualities. But he was led away into delusions which Oliphant will not admit and in her partisanship she credits him with strengths he did not possess and shows her own credulity when she fails to see how deluded Irving was and how vain and obsessed. And she is "unfeminine" in her hostility to Irving's opponents.

301 Rev. of *Edward Irving. The Saturday Review*, 7 Jun., 658-9.

Mainly on EI. MOWO considered very moving; she has made a genuine addition to knowledge. But the book is too long, too wordy, too sensational.

301a "The Magazines". *The St James's Chronicle*, 7 Jun., 6.

Includes a commentary on the Irving biography review in *Blackwood's Magazine* (item 298), calling it a "temperate and discriminating" article on a controversial man. (This is a puzzling article coming so soon after the *SJC*'s harsh review of Oliphant's book, which is much less balanced than this commentary. Could it be that this author was unaware of what had been published two days earlier? And was he commenting only on Collins's article or also on Oliphant's book?)

302 Rev. of *Edward Irving. The Spectator*, 7 Jun., 634-5.

MOWO's loyalty to EI is excessive; the reviewer complains of "turgidness of encomium", "fulsome panegyric", "perpetual glorification", and defends Professor Scott against her. (cf. 296.) EI not admired by the reviewer.

303 "The Magazines". *The Spectator*, 7 Jun., 640.

Includes fourteen lines on the latest instalment of *Salem Chapel*; very admiring, especially of Mrs Vincent.

304 Rev. of *Edward Irving*. *The London Review*, 14 Jun., 548-9.

Largely on EI; MOWO praised for judgement, good taste and tenderness.

305 F. D. Maurice, letter to the Editor. *The Spectator*, 21 Jun., 688-9.

A comment on *Edward Irving*. Some admiration, but a complaint of injustice to Professor Scott, and other weaknesses.

305a Rev. of *Edward Irving*. *The Tablet*, 21 Jun. 1862, 394.

The reviewer, writing from a strict Roman Catholic point of view, with much theological detail, finds Irving distasteful and sadly misguided, but relishes Oliphant's portrayal of his domesticity and his naivety. In the end he is a tragic figure.

306 Rev. of *Edward Irving*. *Public Opinion*, 28 Jun., 391-3.

A series of quotations from 304, 285, 301, and 295.

306a Rev. of *Edward Irving*. *The Evening Review*. 28 Jun., 151.

Irving is praised as better than Oliphant's novels. She has the true biographer's gift for entering imaginatively into the personality of Irving and understanding him fully. But the reviewer finds fault with her on three points: her failure to show how Irving's views developed; her omission of any discussion of the difference between the ideas of Carlyle and Irving; and her misunderstanding of the true nature of Presbyterianism. But he compensates for these criticisms with three quotations illustrating her vivid and eloquent writing about Irving's younger days and his first sermon.

307 Rev. of *Edward Irving*. *The National Review* 15 (Jul.), 200.

Listed under "Books of the Quarter suitable for Reading Societies". Moderate praise.

308 Rev. of *Edward Irving*. *The Scottish Review* 10 (Jul.), 193-210.

Reviewed with *Life of Rev. Robert Story of Roseneath by his Son*. Mainly a life of EI. Speaks of MOWO's "elaborate hero-worship" and failure to discuss in detail the controversies involving EI, complains of "Carlylisms", but admires the "warm affection" shown for EI.

309 Rev. of *Edward Irving*. *Register of Facts and Occurrences Relating to Literature, the Sciences, and the Arts (Weldon's Register)* 3 (Jul.), 291-6.

Simply an enthusiastic summary of the book.

310 "The Magazines". *The Spectator*, 5 Jul., 753.

Includes comments on the latest instalment of *Salem Chapel*, complaining of melodrama and of imperfect understanding of men.

310a Rev. of *Edward Irving*, second notice. *The Evening Review*, 5 Jul., 116-117.

Largely a discussion of Irving's friendship for, and tuition of, Thomas Carlyle and the future Jane Welsh Carlyle, using material not found in Oliphant's book, and very eloquent about the personality of these three. Then follows a contrast between Irving and Chalmers. Finally there is a comment on the difficult problem of Irving's final years; the reviewer agrees with Oliphant's view of this, and insists that he retained his noble character unweakened to the very end.

310b Rev. of *Edward Irving*, conclusion, *The Evening Review*, 12 Jul., 181-182.

The reviewer discusses the idiosyncratic nature of Irving's political opinions and his irrational hatred of Liberalism and political reform, and contrasts this with his religious idealism. Most of this represents the

reviewer's ideas rather than Oliphant's.

311 Rev. of *Edward Irving*. *The Daily Review* (Edinburgh), 28 Jul., 6.
Too much "an act of worship", but it will put the record straight. Too severe on EI's opponents, but a "noble portrait".

312 (Walter Smith), rev. of *Edward Irving*. *The North British Review* 37 (Aug.), 94-131.
Also reviewed, the *Life of Robert Story* and six other books. MOWO is too adulatory and indulges in "rather watery reflection", but her material is artistically arranged and is highly readable and fully understands EI. But she does less than justice to other people and overdoes the lights and shades. Some of her views questioned. *

313 Rev. of *Edward Irving*, first article. *The United Presbyterian Magazine* 17 (n.s. 7) (Aug.), 350-4.
Too much hero-worship and too much resemblance to Carlyle; she uses "sharp biographical irony". But there is "vitality" and a new light on EI the man, while on his theological views she is less admirable. After this a survey of EI's career to 1818.

314 "The Magazines". *The Spectator*, 2 Aug., 864.
Includes comment on the latest instalment of *Salem Chapel*, complaining of melodrama, but comparing some scenes with Jane Austen.

315 "Magazines for August". *The Englishman*, 16 Aug., 5.
Includes a comment on the latest instalment of *Salem Chapel*, mixing praise and blame, and ending with a very long quotation.

316 "Magazines for August". *The Englishman for India*, 18 Aug., 5.
Reprint of 315.

317 Rev. of *Edward Irving*, second article. *The United Presbyterian Magazine* 17 (n.s. 7) (Sep.), 395-403.
EI's career continued from 313. MOWO is unjust to Chalmers.

318 "Magazines of the Month". *The Weekly Chronicle*, 6 Sep., 13.
Includes six lines on *Salem Chapel* in *Blackwood's* and its sensation element.

319 Rev. of *Edward Irving*. *The Christian Remembrancer* 44 (Oct.), 291-332.
Very eloquent praise of MOWO, although she is often too verbose and diffuse, and the reviewer does not share all her views. Mostly a detailed biography of EI, sometimes offering explanations which MOWO cannot give.

320 (John Tulloch), rev. of *Edward Irving*. *The Edinburgh Review* 116 (Oct.), 426-60.
Reviewed along with the *Life of Robert Story*. MOWO praised for eloquence and for "poetic skill of portraiture". But she exaggerates, and her picture is vivid, but vague and hazy; she is "seldom expository". Hers is the art of the novelist, rather than the art of the biographer. Detailed summary of EI's career, sometimes dissenting from MOWO's views.

321 Alexander Johnston Ross, "Thomas Chalmers, A. J. Scott, and *Edward Irving*", rev. of *Edward Irving*. *The National Review* 15 (Oct.), 350-70.
MOWO is too much the novelist, and her language is extravagant; she is unjust to Scott and Chalmers and has been misled by prejudice. But there is much to admire in her "deep affection" for EI.

322 "Magazines for October". *The Englishman for India*, 10 Oct., 5.
Includes eighteen lines of very high praise for the latest instalment of *Salem Chapel*.

323 "Magazines for October". *The Englishman*, 11 Oct., 5.

Reprint of 322.

324 Rev. of *Edward Irving. The Times*, 14 Oct., 5.
The book is too long, too emotive, and too wordy, but MOWO thoroughly understands EI.

325 "Magazines for November". *The Englishman*, 1 Nov., 5.
Includes twelve enthusiastic lines on *Salem Chapel* in *Blackwood's Magazine*.

326 "Magazines for November". *The Englishman for India*, 3 Nov., 5.
Reprint of 325.

326a "The Quarterlies" *The St James's Chronicle*, 18 Nov., 6.
Quotes an unfavourable review of *Irving* in *The Edinburgh Review*.

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326b David Ker, Esq., *Observations on Mrs Oliphant's "Life of Edward Irving:" and Correction of Certain Misstatements Therein With a Reprint of Mr Irving's Speeches Before the Presbytery of London, in March 1832*, Edinburgh, Thomas Laurie; Glasgow, W.T. Murray & Son; London, Bosworth & Harrison.

The "Observations", iii – xviii, are a commentary on Oliphant's biography. The rest of the book consists of 68 pages of Irving's speeches with appendices. Ker praises Oliphant for the beauty of her portrayal of Irving's character and for her vindication of him. But he complains that she is unfair to him in showing him as in some ways deluded and not having the full support of his London congregation at the end of his life. He died happy at what he had achieved, not a heartbroken outcast, as Oliphant describes him. And she is misleading about the nature of "prophecy", which was central to Irving's beliefs. She has relied too much upon information from "prejudiced, superficial and ignorant, if not even hostile" people, vi. He quotes in his support J. B. Cardale, who had personal knowledge of Irving in his latter years. Oliphant modified her biography in the second edition in view of new information, but not enough.

327 (C. Kegan Paul), rev. of *Edward Irving. Fraser's Magazine* 67 (Jan.), 62-73.
Mainly a survey, slightly sceptical, of EI's career. It is not a great biography owing to MOWO's lack of objectivity; it is painstaking and reasonably accurate, but lacks compression. Paul is fairly sympathetic to her views, but finds her at times too simplistic.

328 "Magazines for January". *The Englishman*, 10 Jan., (1). (Also, same date, *The Englishman for India*.)
Includes a comment on the final instalment of *Salem Chapel*, with a careful appraisal of the whole novel; it is too severe on the Dissenters.

329 (R. H. Hutton) "Chronicles of Carlingford", rev. of *Salem Chapel. The Spectator*, 14 Feb., 1639-40.
Worthy of George Eliot, except for its melodramatic episodes, which are inadequately handled and an intrusion into the book. Very high praise for the central themes and the confrontation of Vincent and his flock; close analysis of Tozer, whose complexity is noted, and of Mrs Vincent, also of various minor characters. An appreciation of the artistry in the presentation of Arthur Vincent, seen from within in his weaknesses and strengths.

330 (Meredith Townsend?), rev. of *Salem Chapel. The Reader*, 14 Feb., 164-5.
Considered to be an imitation of George Eliot, which has enabled MOWO to discover her true gifts; never before has she shown such gifts. This theme developed in detail. The reviewer analyses with great subtlety the Vincent/Tozer theme and protests against the use of sensational events in later chapters. "It is so easy to be melodramatic." The problem of Vincent's confrontation of his flock remains unresolved. The scenes involving Mrs Vincent are the best in the book; Lady Western is a lay figure. **
(Meredith Townsend's name is listed among contributors on the front cover of every monthly part of *The Reader* from Feb. 1863, and this review is typical of his perceptive reviews of MOWO in *The Spectator*.

See also the later Oliphant reviews in *The Reader*.)

331 Rev. of *Salem Chapel*. *The Saturday Review*, 14 Feb., 210-11.

A comparison between Vincent and Edward Irving. High praise for the picture of the minister and the community, its humour and its pathos. *SC* introduces us to characters whom we have never seen before, but its "subsidiary plot" is clumsy and forced, and the reviewer handles its ending ironically. High praise for Mrs Vincent.

332 Rev. of *Salem Chapel*. *The Observer*, 15 and 16 Feb., 7.

Thirteen lines. MOWO named as author. Praise for originality, photographic realism, consistency of characterisation, skilful plotting, and "graphic description".

332a Rev. of *Salem Chapel*. *St James's Chronicle*, 17 Feb., 1.

After a long paragraph comparing Oliphant with George Eliot and proving that GE could not have written *Salem Chapel* the reviewer offers a lively character study of Vincent and his difficulties with his flock. Too much space is given to Vincent's obsession with Lady Western and his eventual recognition that he is socially out of his depth. But this leads to Vincent's series of anti-Anglican sermons, stated to be the after effect of his disillusion with Lady Western. The review ends with his resignation as the minister of the chapel.

333 Rev. of *Salem Chapel*. *The Nonconformist*, 25 Feb., 157-8.

"[A] very clever book", but the sensation element disgraces it, and is severely handled by the reviewer. Unfair and one-sided on nonconformism; many inaccuracies and exaggerations pointed out. But high praise for the author's talents in portraying Tozer and the other deacons; the reviewer acknowledges that some dissenting communities are indeed oligarchies and that Dissenters may learn from the book. But the author has totally failed to understand the true life of Dissent. *

334 "The Chronicles of Carlingford - My Lord Deacon", rev. of *Salem Chapel*. *The Eclectic Review* 117 (8th s. 4), (Mar.), 222-41.

"[C]lever but spiteful". Challenges the views of *The Saturday Review* (331); the portrayal of Congregationalism is inaccurate. Some home truths are told about Dissent, but the book is class-conscious, and Anglicanism equally deserves attack. Yet the reviewer admires much of the book: humour, "beauty, pathos and power" and above all Mrs Vincent. Mr Vincent "wants robustness". Comparisons with George Eliot. In spite of all faults "a very powerful, human story".**

335 Rev. of *Salem Chapel*. *The Morning Post*, 3 Mar., 3.

Highly enthusiastic, examining the confrontation of Vincent and his flock, with admiring sympathy for Vincent; highest praise for Mrs Vincent. The reviewer concentrates on the theme of the individual versus the mob and praises the handling of it; the structure is fragmentary by design. The suspense plot is admired, though clumsy in some details. Too many unlikable characters.

336 Rev. of *Salem Chapel*. *The English Churchman*, 5 Mar., 225.

Severe on "confusion and improbabilities", on the absurdity of the behaviour of Vincent and his mother, and on the "romance" (the sensation plot). Too much "Dickensism" (i.e. stereotyping) in the characters.

337 Rev. of *Salem Chapel*. *The Glasgow Herald*, 7 Mar., 3.

A prolonged plot-summary. admiring all aspects of the story except the melodramatic plot. It is a vivid, but not malicious, picture of Dissenting life - but incomplete.

338 "Irvingism", rev. of *Edward Irving*, second edn. *The Guardian* (London), 18 Mar., 264-5.

MOWO's Scottishness gives her a rapport with her subject; her innate oratory comes out more clearly here than in her novels. Her eloquence is often Carlylean, and often out of proportion to its theme; but she is commended for avoiding theological controversy and for giving a balanced picture of EI.

339 Rev. of *Salem Chapel*. *John Bull*, 28 Mar., 202.

The melodramatic story is conventional and the main story improbable; yet the portrayal of Vincent and his

conflict with his congregation are admired. Admiration for Tozer and above all Mrs Vincent, and for "insight into our social foibles".

340 Rev. of *Salem Chapel*. *The Daily Review* (Edinburgh), 30 Mar., 6.
The story is "incoherent, disproportionate, wild, and unconsciously absurd - much as human life itself is". Reviewed in an extravagant style, approving the portrayal of Dissent and of Vincent, but hinting at faults of construction.

341 (C. H. Pearson), rev. of *Salem Chapel*. *The National Review* 16 (Apr.), 350-62.
An essentially feminine book, in its "delicate observation and subtle analysis of character" and in its lack of "broad effects". The plot is "not only bad but unnecessary". The main theme is the weakness of well-meaning enthusiasm in the face of "the vulgar realities of every-day life". Vincent is made too much of a gentleman, in the interests of contrast. MOWO's disillusioned view of human nature has forced her to "crowd her pages with startling incident". The reviewer proceeds to give a detailed and thorough analysis of the characters. **

342 Rev. of *Salem Chapel*. *The British Quarterly Review* 15 (Apr.), 501.
"Epilogue on Books". Nine protesting lines: "a religious libel", "very sinister", "caricature". Everything in it is entirely untrue.

343 Rev. of *Salem Chapel*. *The Christian Remembrancer* 45 (Apr.), 403-32.
The reviewer acquits MOWO of malice and hostility, and praises the power of her imaginative insight. Being a naturally "amiable" writer she treats her characters leniently. There is a mixture of "an almost fairy-tale improbability" and "pre-Raphaelite accuracy of detail". A detailed analysis of the book with a four-page appreciation of Tozer. The melodramatic story weakens MOWO's sense of reality. Mrs Vincent is not admired. But all the characters are real to MOWO - and thus real to the reader.** (The author is Anne Mozley. See Postscript below.)

344 Rev. of *Salem Chapel*. *The Westminster Review* 79 (n.s. 23) (Apr.), 621-2.
"Belles Lettres". Praise for freshness and tragic power; the book handles a new theme which is "terrible in its revelation". Eloquent praise for Mrs Vincent. Praise for "accuracy".

345 Rev. of *Salem Chapel*. *The Daily News*, 1 Apr., 2.
Praise for "vigour and reality", although the portrayal of Nonconformity is a cruel caricature. But the writing is "masterly", although the conclusion is "abrupt and unfinished".

346 "Magazines for April". *The Englishman*, 4 Apr., (1).
Includes seven lines on *Mrs Clifford's Marriage* in *Blackwood's Magazine*.

347 Rev. of *Salem Chapel*. *The Guardian* (London), 8 Apr., 335-6.
The reviewer wonders what provokes the author's harshness to nonconformity; she seems to see it both from inside and from outside. Detailed and admiring analysis of the book; a succession of vivid set pieces in a sharply "sarcastic" manner highlighting the life of a little Dissenting community. High praise for the "unforced and effective" style, and for its balanced view of the deacons, with no "attempt at caricature". *

348 "Magazines for April". *The Englishman for India*, 10 Apr., (1).
Reprint of 346.

349 Rev. of *Salem Chapel*. *The Parthenon*, 18 Apr., 430-1.
Mr Vincent is a new style of Dissenting minister - seen from within, not a Stiggins or Chadband. Reviewed in a lively, rather gushing style, concentrating on Vincent's bitter disillusion; the Lady Western story is admired, and Mrs Vincent is compared with Mrs Nickleby. The story is faultily constructed, but there is a succession of "admirably drawn scenes". *

349a "Mrs Oliphant". *The Sun*, 21 Apr., 2.
Ostensibly a review of *Heart and Cross*, but in fact a survey of MOWO's whole career. Her talents, unlike

those of other lady novelists, have never deteriorated. The reviewer praises *Edward Irving* and *Salem Chapel* - in which Tozer is a major comic character, like George Eliot's Mrs Poyser. She is good at crowding her canvases with fine characters from the first chapter. Then a naively enthusiastic discussion of *Heart and Cross*, admiring all the characters, even the little boy. The book is a "homely" domestic narrative. (*The Sun* reviewed other Oliphant books, but only this article is worth listing.)

350 Rev. of *Heart and Cross*. *John Bull*, 25 Apr., 267.

Mainly a summary linking it with its predecessors (*Orphans*, *Lucy Crofton*). The reviewer admires the recreation of the atmosphere of the Indian Mutiny period.

351 Rev. of *Heart and Cross*. *The Literary Times*, 25 Apr., 82-3.

A severe review; it is a pointless story, with no characters to arouse our interest, and no attempt at a consecutive story. A heavily ironic plot-summary, with dismissive comments on all the characters, most of whom are considered silly; and complaining of unsubtlety and superficiality.

352 Rev. of *Heart and Cross*. *The Observer*, 26 and 27 Apr. 7.

Considered "charming". Naive plot-summary and naive praise.

353 Rev. of *Heart and Cross*. *The Illustrated London News*, 2 May, 487.

"[S]light, hurried, gossiping" and full of expendable characters, and none of any interest, and no "artistic finish" in the story.

354 Rev. of *Heart and Cross*. *The Scotsman*, 7 May, 6.

The reviewer develops a contrast between the "delicate" beauty of the story and the "hectic flush" of its tone. On balance it is found attractive, but the ending is banal. The little boy is not appealing.

355 Rev. of *Heart and Cross*. *The Glasgow Herald*, 9 May, 2.

Six lines: it is very disappointing, only a few passages show talent.

356 Rev. of *Heart and Cross*. *The Morning Post*, 9 May, 6-7.

High praise for the lack of melodrama and for "analytic power". It is a "study", not a deeply plotted story. Enthusiasm for the characters.

357 (Meredith Townsend?), rev. of *Heart and Cross*. *The Reader*, 9 May, 450.

"Three one-volume Novels". Dismissed as "a bad novel", a mere waste paper book. Without plot or characters, sentimental and trivial. Heavily ironic plot-summary, especially severe on little Derwie.

358 "The Anti-Sensation Novel", rev. of *Heart and Cross*. *The Englishman*, 16 May, (1).

This is a simple story of familiar life as a refreshing antidote to sensation novels; but considered very insipid.

359 "The Anti-Sensation Novel". *The Englishman for India*, 18 May, (1).

Reprint of 358.

360 (Geraldine Jewsbury), rev. of *Heart and Cross*. *The Athenaeum*, 6 Jun., 743-4.

"New Novels". A mere list of characters and plot details; the story is "slight", its only interest being the "graceful manner" of its telling.

361 "Magazines for June". *The Englishman*, 6 Jun., (1).

Includes an enthusiastic welcome to *The Perpetual Curate* in *Blackwood's*, with detailed summary.

362 "The Magazines". *The Illustrated London News*, 623.

Includes an enthusiastic welcome to *The Perpetual Curate*, with analysis of the typical Carlingford qualities. A comparison with Mrs Gaskell's *Cranford*.

363 (Meredith Townsend?), "More of the Chronicles of Carlingford", rev. of *The Rector*, and

The Doctor's Family. The Reader, 6 Jun., 545-6.

Lacks the novelty of *Salem Chapel*; her clergymen and doctors are less real than the characters in that novel. The reviewer makes a detailed analysis of the characters of Nettie and of Dr Rider, and admires the ironic end of the story. He then reverts to *Heart and Cross* (cf. 357) and warns MOWO not to go on producing novels of very different quality simultaneously if she values her reputation. **

364 "Magazines for June". *The Englishman for India*, 10 Jun., (1).

Reprint of 361.

365 Rev. of *The Rector, and The Doctor's Family. John Bull*, 13 Jun., 381.

Eleven lines; enthusiasm for MOWO's style and vivid "domestic portraiture".

366 Rev. of *The Rector, and The Doctor's Family. The Spectator*, 13 Jun., 2123.

Very high praise for the character of Nettie, otherwise very cool. Most of the characters are "very shadowy" and not individualised, and the "framework" is clumsily constructed. More than half the review is devoted to a very striking and perceptive analysis of the richness and complexity of Nettie.

367 Rev. of *The Rector, and The Doctor's Family. The Nonconformist*, 17 Jun., 494.

High praise for economical use of detail to create characters, and for the absence of sensationalism. The book has "more freedom and simplicity" than *Salem Chapel*. "The Rector" is eloquently praised and *The Doctor's Family* admired for its insight into weak characters. But Nettie is considered an exaggeration, and Edward "not very individual or striking". MOWO's views are "thoughtful and healthy".

368 Rev. of *The Rector, and The Doctor's Family. The Saturday Review*, 20 Jun., 794-6.

"[A]ll is probable and consistent, and yet all is new". An admiring analysis of MOWO's style, an enthusiastic summary of "The Rector", and a detailed appreciation of Nettie in *The Doctor's Family* and of the unheroic, self-aware Dr Rider. The denouement is contrived, but redeemed by its ironic handling. **

368a Rev. of *The Chronicles of Carlingford. The Weekly Review*, 27 Jun., 28-231.

Almost the longest Oliphant review. (But see item 5.) Exuberant praise of a major work of literature, incorrectly assuming that *Salem Chapel* was written first because it was published first. Heavily overloaded with four very long quotations. The reviewer hilariously dismisses the melodramatic subplot and concentrates upon the confrontation of Vincent and his flock. He admires Tozer and does not see him as a comic character, but he totally rejects Vincent, whom he sees as a weak-minded egotist. (Thus he fails to see Oliphant's irony.) He then concentrates admiringly on the moment in "The Rector" when Mr Proctor is unable to cope with a visit to a dying parishioner. He ends with high praise for Nettie in *The Doctor's Family*, who chooses to look after her bereaved family, not for heroic motives but because she has no other choice. *

369 Rev. of *The Rector, and The Doctor's Family. The Victoria Magazine* 7 (Jul.), 288.

Superior to the commonplace novel. Praise for Nettie, and for the unsympathetic treatment of her sister's weakness, not the usual practice of novelists. Dr Rider is admired, but Fred is commonplace.

370 Rev. of *Heart and Cross. The Westminster Review* 80 (n.s. 24) (Jul.), 309-10.

"Belles Lettres". A simple but readable story with well-sketched characters, although Bertie lacks individuality. Thin, but a harmonious unity.

371 "Magazines for July". *The Englishman*, 4 Jul., (1).

Fourteen lines on the latest instalment of *The Perpetual Curate*, praised for "observation and description".

371a Note on *Edward Irving* at the foot of col 5, quoting *The Museum. The St James's Chronicle*, 5 Jul., 3.

High praise, listed only because of the elusive *Museum*. (Various other *TSJC* notes on *Irving* are left unlisted.)

372 "Magazines for July". *The Englishman for India*, 10 Jul., (1).

Reprint of 371.

373 Rev. of *The Rector, and The Doctor's Family*. *The Daily News*, 16 Jul., 2.
High praise for "The Rector", and for Nettie and her sister; perceptive analysis of these characters. Will be considered among the best of English fiction. *

374 Rev. of *The Rector, and The Doctor's Family*. *The Guardian* (London), 29 Jul., 718-9.
First in a list of four novels. "The Rector" is "slight" but admired. *The Doctor's Family* is finer and is praised above all for the handling of Nettie. Inferior to *Salem Chapel*, which goes to far greater depths; but both books show equal skill in arousing interest in ordinary events and people.

375 Rev. of *Salem Chapel*. *Fraser's Magazine* 67 (Aug.), 263-5.
"The Popular Novels of the Year", 253-69. Ironic summary of the sensation elements; however, there is not too much criminality. The Vincent/Tozer plot is admired, the presentation of Dissent is considered authentic, and Mrs Vincent is admired. It has the strengths and weaknesses of a modern sensation novel.~

375a "New Heroes – Edward Irving and Daniel O'Connell". *St James's Chronicle*, 20 Aug., 1864, 651.
The author challenges the high reputation of both men and accuses Irving of egotism and arrogance, entirely opposite to Oliphant's view of him.

376 "Chronicles of Carlingford", rev. of *The Rector, and The Doctor's Family*. *The London Review*, 19 Sep., 312-13.
Great enthusiasm for the quiet authenticity of "The Rector"; but *The Doctor's Family* is too lacking in incident and Dr Rider is unattractive. Character traits are overemphasised, but the characterisation is true to life and the tone is "exquisite".

377 Rev. of *Orphans*, new edn. *The Observer*, 20 and 21 Sep., 7.
Clare Nugent is an unusual kind of heroine. The analysis of various methods of charity is admired, Sir Willoughby is considered a stereotype landowner, and a melancholy note is regretted.

378 "Recent Works of Fiction". *The British Quarterly Review* 38 (Oct.), 438-65.
Mainly a review of George Eliot's *Romola*; but deals with *Salem Chapel*, 450-53. Fiercely ironic against "this malignant brochure", listing absurdities, inaccuracies and travesties; contemptuous plot-summary, disbelieving in the value of Vincent's troubles of conscience and scorning his final resignation.

379 Rev. of *The Rector, and The Doctor's Family*. *The Eclectic Review* 118 (8th s. 5) (Oct.), 378-80.
"Our Book Club". *The Doctor's Family* has MOWO's "painfulness of household painting" and intensity of detailing. High praise for Nettie and for MOWO's "pleasant and even recondite touches of humour"; but the story lacks "the genius of its more bitter and malevolent predecessor". "The Rector" satirises the Church as *Salem Chapel* did Dissent. The reviewer prefers MOWO as she was many years ago.

380 "Magazines for October". *The Englishman*, 10 Oct., (1).
Includes ten lines on the latest instalment of *The Perpetual Curate*; mainly enthusiastic.

381 "Magazines for October". *The Englishman for India*, 10 Oct., (1).
Reprint of 380.

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381a Thomas Espinelle Espin, *Critical Essays* (printed by Rivingtons, Waterloo Place, London, published (privately?) in High Street, Oxford.)
Includes a very admiring article on *Edward Irving*, 63 – 93. Espin is at times critical of Oliphant's intense partisanship, but he supports most of what she says. (In an "Advertisement" at the front of the book Espin says all the essays had been published before; but it is difficult to find out where this very long essay could

have appeared, no doubt in a very abridged form.)

- 382 "The Magazines". *The Illustrated London News*, 8 Jan., 43.
Includes a comment on the latest instalment of *The Perpetual Curate*, praising its "pathos and refined observation".
- 383 "Magazines for January". *The Englishman*, 9 Jan., (1).
Includes eleven lines of eager plot-summary of the instalment of *The Perpetual Curate*.
- 384 "Magazines for January". *The Englishman for India*, 11 Jan., (1).
Reprint of 383.
- 385 "Magazines for February". *The Englishman*, 6 Feb., (1).
Includes twelve lines on *The Perpetual Curate*; the characters are admired but some considered overdrawn.
- 386 "Magazines for February". *The Englishman for India*, 10 Feb., (1).
Reprint of 385.
- 387 "The Magazines". *The Illustrated London News*, 7 May, 443.
Includes a comment on the instalment of *The Perpetual Curate* - which is being spoiled by "bustle and melodramatic incident".
- 387a "Literature", including a review of *Critical Essays*. *The St James's Chronicle*, 15 Oct., 13.
Includes a highly admiring essay on *Irving*, which the reviewer quotes with approval. For details of this book see item 381a. (It is strange that this high praise appears after several unfriendly reviews earlier. No doubt there had been a change in *TSJC*'s literary critic.)
- 388 (R. H. Hutton), rev. of *The Perpetual Curate*. *The Spectator*, 5 Nov., 1272-4.
More perfect than *Salem Chapel*; the workmanship is more uniform. High praise for the humour and for the portrayal of the Morgans; but Wentworth is not sufficiently individualised. Close analysis of other characters with two long quotations about Gerald Wentworth's nervous and foolish wife. The book is remarkable for "delicate and earnest observation of life and character".
- 389 Rev. of *The Chronicles of Carlingford*, the first three titles. *The Examiner*, 5 Nov., 709-10.
Brief summaries of "The Rector" and *The Doctor's Family*, complaints of injustice and exaggeration in *Salem Chapel*, balanced by equal severity on the Church in *The Perpetual Curate*. Special stress on the Rosa Elsworthy affair in *Curate*. Appraisal of the whole *Chronicles*: MOWO is weakest in sensation scenes and in portraying extreme goodness and extreme wickedness, strongest in satirical character-studies and in portraying well-meaning characters. She has now said all she has to say about the English provincial town, and would only dilute the theme if she continued.
- 390 Rev. of *The Perpetual Curate*. *The Observer*, 6 Nov., 3.
High praise for the tone and the style. Very naive plot-summary and vague comments on characters. Praised for not being "dry and philosophical".
- 391 Rev. of *The Perpetual Curate*. *The Churchman*, 10 Nov., 37-8.
Praised for the reality and vividness of the scene-settings. A valuable antidote to sensation novels. A better constructed book than its predecessors. The Ritualism problems and the Rosa Elsworthy scandal are viewed sympathetically. Two long quotations.
- 392 Rev. of *The Perpetual Curate*. *The Morning Post*, 11 Nov., 2.
MOWO is very tactful in her handling of Anglo-Catholicism. Praised as a "keen observer of human nature", demonstrated by analysis of Frank, his aunts, Jack and Lucy; Gerald is not admired, but his father's squirearchical view of English society is approved. The humour emphasised with relish.

393 (J. Cordy Jeaffreson), rev. of *The Perpetual Curate*. *The Athenaeum*, 12 Nov., 629.
The book is well written, but mediocre, with nothing to challenge or disturb, and without "vigour" or interesting characters, "unreal, awkward, rambling and inexpressibly tedious". Comparisons with Trollope and Miss Mitford.

394 Rev. of *The Perpetual Curate*. *The Saturday Review*, 12 Nov., 605-6.
As good as *Salem Chapel* and much better as a story. But not as good on Church as on Dissent; there are inaccuracies. It is a well-integrated book, unsensational, with fine characterisation; this latter theme developed in admiring detail, with perceptive insight into Mrs Morgan. Gerald's problems after conversion to Catholicism are considered authentic, as proved by a document quoted by the reviewer.
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395 (Meredith Townsend?), rev. of *The Perpetual Curate*. *The Reader*, 19 Nov, 632-34.
Praised as "a bold experiment" in continuation. "What the humour has lost in breadth it has gained in subtlety and refinement". There are detailed analyses of the comedy of character, and of the successful interweaving of such comedy with imaginative insight into the pathos that underlies it. Gratitude to MOWO for producing a real "novel of character", and detailed admiring analyses of Jack Wentworth and of Mrs Gerald. The reviewer is fully aware of MOWO's insights, ironies and ambivalence; his only complaint is of a contrived ending. **

396 Rev. of *The Perpetual Curate*. *The London Review*, 26 Nov., 591-2.
A detailed comparison between Wentworth and Vincent in *Salem Chapel*. Admiration for the Morgans, the evangelical aunts, and Wentworth - but not for Gerald. Comments on MOWO's lack of sensationalism, her pathos and humour, her sensitivity to ordinary reality, and for the complexities and ironies of character. The Rosa Elsworthy affair not considered improbable.

397 "More *Chronicles of Carlingford*", rev. of *The Perpetual Curate*. *The Eclectic and Congregational Review* 120 (8th s. 7) (Dec.), 648-59.
MOWO has not repented her scorn for Dissent, and her tone is still bitter and her view of life still overstrained. The plot is good, though exaggerated. The reviewer then analyses the preoccupation with "sadness, wearisomeness and conflict", and goes on to analyse individual characters with considerable insight into MOWO's methods, noting that she falls into caricature when attempting coarse and vicious characters. The denouement is considered ineffective. **

398 Rev. of *The Perpetual Curate*. *The Nonconformist*, 7 Dec., 991-2.
The plot is as unsatisfactory as that of *Salem Chapel* and the effect is "feeble". The portrayal of the Church is as harsh as that of Dissent in the earlier novel. The reviewer is severe on the alleged "inability to appreciate ... high religious motives", class snobbery and anti-Evangelicalism; echoes *The Saturday Review's* comments (394). The Church characters are caricatures and the Rosa Elsworthy affair is improbable. Yet many characters are highly praised: Gerald and his wife, the Morgans, the Wentworth sisters, the Squire and his son. Frank is "too formal, too self-conscious".

399 Rev. of *The Perpetual Curate*. *The Daily News*, 12 Dec., 2.
"Novels". In skill and workmanship equal to *Salem Chapel*, but inferior in its lack of thematic unity. MOWO is making it up as she goes on and evidently the Carlingford vein is exhausted; there are too many "ruffian characters".

400 Rev. of *The Perpetual Curate*. *The Illustrated London News*, 17 Dec., 614.
Seven enthusiastic lines.

401 Rev. of *The Perpetual Curate*. *The Times*, 30 Dec., 8.
MOWO praised for respect for facts, clear insight into truth, and "sobriety". She chooses a flawed heroine and makes her attractive. Comparisons with Trollope. Praise for Frank and Gerald Wentworth and for Mr Morgan, also for MOWO's tolerance. The novel is one of character, not plot, and the attempt at mystification late in the book is a mistake.

402 C. G. (Dixon), "Miscellanea - *The Perpetual Curate*". *The Athenaeum*, 31 Dec., 901.
A severe, detailed comment on MOWO's ignorance of Anglicanism in *Curate*. (For the authorship of this article, see the Preface.)

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403 Rev. of *The Perpetual Curate*. *The British Quarterly Review* 41 (Jan.), 254-5.
"Epilogue on Books". Depends for its interest on episodes and on characterisation, rather than on plot; thus the "semi-sensational" story is a mistake. MOWO's characters are very convincing, apart from the Evangelicals; she handles churchmen more gently than she did Dissenters. Admiration for Mrs Morgan and Mrs Gerald Wentworth, and for humour and the vivid representation of reality.

404 Rev. of *The Perpetual Curate*. *The Westminster Review* 83 (n.s. 27) (Jan.), 323-5.
Better than *Salem Chapel*; an equal insight into human weakness combined with a more harmonious unity of tone and theme. A vivid picture of small-town life, subtly and delicately portrayed, with contrasts and incongruities stressed without exaggeration, especially the mixture of the absurd and the tragic. Detailed examination of individual characters, especially Miss Wodehouse. Praise for "dramatic feeling" and for style.

405 Rev. of *The Perpetual Curate*. *The Guardian* (London), 18 Jan., 64-5.
The third of three novels reviewed. The story is considered fragmentary and rather repetitive, with an unsatisfactory plot, but sharply individualised characters; their troubles are lightly touched on, and family resemblances and differences are skilfully portrayed. Appreciative appraisal of individual characters. It is a fine picture of provincial life.

406 "The Magazines". *The London Review*, 4 Feb., 155-6.
Includes an enthusiastic welcome to the first instalment of *Miss Marjoribanks* in *Blackwood's Magazine*.

407 "The Magazines". *The Spectator*, 4 Feb., 133.
Includes references to *Miss Marjoribanks* and to *A Son of the Soil*, both credited to MOWO.

408 "The Magazines". *The Illustrated London News*, 8 Apr., 327.
Includes three unimpressed lines on *Miss Marjoribanks* in *Blackwood's*, complaining of "mannerism".

409 "The Magazines". *The Illustrated London News*, 6 May, 442.
Includes three lines on the *Miss Marjoribanks* instalment, much more impressed.

409a "The Magazines". *The Weekly Review*, 13 May, 89.
Includes a friendly sentence about Lucilla Marjoribanks in *Blackwood's Magazine*.

409b "The Magazines etc", *The St James's Chronicle*, 3 Jun., 11. A welcome to the latest instalment of *Miss Marjoribanks* in *Blackwood's Magazine*. (A previous reference is too brief to be included.)
From month to month these comments become more and more admiring and impressed and it is best to list the whole sequence here and in 426a for 1866. Comments include praise for "style and manner" and "power and interest" and (in 1866) "the skill of the mastermind" and "originality of plot and incident". The reviews for 1865 are 3 Jun., 11; 2 Sep., 11; 7 Oct., 27; 4 Nov., 27; 9 Dec., 11.

410 "The Magazines". *The Illustrated London News*, 10 Jun., 558.
Includes two highly admiring lines on the latest *Miss Marjoribanks* instalment.

411 "The Magazines". *The Spectator*, 5 Aug., 871.
Includes four lines on *Miss Marjoribanks*, warning MOWO that too much detail may become tedious.

412 Rev. of *Agnes*. *The Illustrated London News*, 28 Oct., 423.
It is a "biographical" novel: one whose interest depends on the portrayal of scenes and characters, "plot

being of no account". Lyrical enthusiasm for *Agnes*, and high praise for the analysis of feelings, and for the story of Roger. The Sir Roger scenes are "revolting" and the story is too sad, and diffusely told.

413 Rev. of *Agnes*. *The Observer*, 29 Oct., 3.

A conventional plot-summary and very conventional praise for the story and the language.

414 Rev. of *Agnes*. *The Morning Post*, 3 Nov., 3.

An interesting appraisal of MOWO's special qualities, her individual tone, her "clearness of insight", her mature view of life, her understanding of women. Very subtle analysis of the portrayal of Agnes's marriage, and of her growth in moral and intellectual stature. The book is a study of loneliness and lesser characters are subordinated to this end. *

415 (J. Cordy Jeaffreson), rev. of *Agnes*. *The Athenaeum*, 4 Nov., 610.

"New Novels". Has atoned for the shortcomings of *The Perpetual Curate*, showing powers she has never shown before. The story treats a hackneyed theme in a fresh way, and is remarkable for the individuality of the characters. William Stansfield is portrayed without condescension or caricature, and Agnes's subtle transformation is admirable. Much of the third volume is weak.

416 Rev. of *Agnes*. *The Nonconformist*, 8 Nov., 908.

"Two New Novels". The theme is handled in an unconventional way; the challenge to stereotypes is noted. Praise for insight into character. Discussion of MOWO's religious views. Mrs Trevelyan is repulsive, as are the "highly-wrought scenes", and this part of the book ought to be removed in future editions.

417 (Meredith Townsend?), rev. of *Agnes*. *The Reader*, 11 Nov., 537-8.

The reviewer speaks of "genius" and compares MOWO with Brontë, Gaskell and Eliot, whose range is narrower than hers. An appraisal of *The Chronicles of Carlingford*, noting the superiority of MOWO'S characters over her plots, and her use of irony. *Agnes* is a perfect work of art in its respect for causality, its construction, its harmony of tone. An "intensity of emphasis" noted. High praise for insight into fallible women, especially Beatrice Trevelyan. But the blacksmith's second marriage is implausible. Will stir the reader's emotions to their depths. Fine analysis of individual scenes. ***

418 Rev. of *Agnes*. *The Daily News*, 11 Nov., 2.

"Novels". MOWO has now established her reputation - and is tempted to indulge her little weaknesses. But high praise for the naturalness of her characterisation, and for her skill in showing motivation and development of character. Agnes and her father, and the wicked baronet, are admired. Her challenge to Providence, at first startling, is intended ironically.

419 Rev. of *Agnes*. *John Bull*, 11 Nov., 735.

The reviewer admires the novel; a reasonably perceptive plot-summary. Stansfield is admired, and most of the story is considered true to life. The reviewer makes a moderately effective analysis of Agnes's marriage.

420 "The Magazines". *The Daily Review* (Edinburgh), 8 Dec., 2.

Includes an ironic passage on the latest episode of *Miss Marjoribanks*, including the election scene.

421 Rev. of *Agnes*. *The Glasgow Herald*, 8 Dec., 6.

MOWO praised for her "pure" and "healthy" tone. The story of Agnes's marriage is unorthodox and moving; the reviewer analyses her progress towards tragedy and her sense of duty. Not entirely successful but always interesting and it teaches a good lesson.

422 Rev. of *Agnes*. *The Examiner*, 9 Dec., 779.

The story would be intolerably sad if it were not for the "grace of the telling". It is a beautiful study of one woman's character and all other characters are subordinated to Agnes's; there is an unobtrusive moral.

423 Rev. of *Agnes*. *The London Review*, 16 Dec., 649-50.

Considered the most "thoughtful" and "earnest" of MOWO's books; it is thoroughly sincere and superior to the frivolous novels of the day. The theme of reconciliation to Providence in times of suffering is stressed.

- 424 Rev. of *Agnes*. *The Scotsman*, 27 Dec., 7.
A close analysis of the moving handling of a very sad theme, the progress of Agnes to disillusion and to doubts of God's providence; the reviewer, however, rejects MOWO's pessimism, and the incurable despair of the ending. Stansfield's incredible second marriage is a grave blemish on the book.
- 1866
- 425 Rev. of *The Perpetual Curate*, new edn. *The Nonconformist*, 17 Jan., 59.
"Brief Notices". A much more favourable review than 398, with high praise for richness of characterisation, and complaining only of repetitions and mild mystification.
- 426 Rev. of *Agnes*. *The Guardian*, 31 Jan., 113.
The plot is simple, and the interest purely psychological. The reviewer closely analyses the incompatibility of Agnes and Roger. *The Chronicles of Carlingford* had not prepared us for the power of this book. But the characters are unpleasant, and the deepening gloom is almost unbearable. Yet MOWO scrupulously avoids anything too eloquently tragic.
- 426a "The Magazines", *The St James's Chronicle*, 3 Feb., 11. Praise for the latest instalment of *Miss Marjoribanks* in *Blackwood's Magazine*.
The admration continues, as shown in 409b, through the following dates: 3 Mar., 28; 31 Mar., 27; 3 May, 11. Unfortunately the novel in book form was not reviewed.
- 427 Rev. of *A Son of the Soil*. *The Saturday Review*, 31 Mar., 390-1.
The reviewer is unimpressed by the intellectual doubts of the hero, and finds the author far too much in earnest; a novel is not a sermon. The episode of the dying Evangelical is simply ugly, and Lauderdale is tedious and tiresome. The theme is too parochial. Yet some individual scenes are enjoyable.
- 428 "Magazines". *The Churchman*, 5 Apr., 329.
Contains nine lines on the latest instalment of *Miss Marjoribanks*; enthusiastic about Lucilla.
- 429 Rev. of *A Son of the Soil*. *The Illustrated London News*, 7 Apr., 343.
There is no plot and the interest is confined to sketches of character and poetic feeling. The "consumptive young gentleman" is not admired.
- 430 Rev. of *A Son of the Soil*. *The Reader*, 7 Apr., 344.
Enthusiastic, but mainly a bald plot-summary. Special comment, fairly sympathetic, on the reform-of-the-Kirk theme; "the novel contains more reasoning than incident".
- 431 Rev. of *A Son of the Soil*. *The Glasgow Herald*, 14 Apr., 3.
Admired; Colin is thought to weaken as the story progresses. Lauderdale is a "powerful sketch".
- 432 (R. H. Hutton), rev. of *A Son of the Soil*. *The Spectator*, 21 Apr., 442-3.
A fairly severe attack on the book's repetitiveness, on Colin's over-idealised lady of the imagination, and on the tiresomeness of Lauderdale. Colin is considered too selfish, but the religious theme is found interesting. (Hutton does not identify MOWO as author, yet supposes it to be by an imitator of her style. And yet contrast 407.)
- 433 "Literature". *The Atlas*, 21 Apr., 5.
Contains five admiring lines on *Miss Marjoribanks*, soon to be published. Attributed to "Miss Evans".
- 434 "Literature". *The Atlas for India*, 26 Apr., 4.
Reprint of 433.
- 435 Rev. of *A Son of the Soil*. *The Illustrated Times*, 5 May, 283.
Admired for its "racy" Scottish flavour. It is more a biography than a novel; the characters are clearly true

to life, and the ideas are interesting. Brief examination of individual characters.

436 "Magazines". *The Atlas*, 12 May, 5.

Includes sixteen lines on *Miss Marjoribanks*, now concluded in *Blackwood's* and reprinted in book form; high admiration for the heroine.

437 Rev. of *Miss Marjoribanks*. *The Observer*, 13 May, 3.

An entirely conventional review, with unsubtle comments on Lucilla, and commonplace praise for all characters except the Archdeacon.

438 Rev. of *Miss Marjoribanks*. *The Reader*, 19 May, 490.

MOWO has a "perfect conception" of Lucilla's character, and the minor characters are created by "brilliant ... touches". Praise for the simplicity of the narrative, for the touches of pathos, for the lack of caricature, for the knowledge of the world. The dialogue is truly functional, enabling us to enter into the minds of the characters.

439 (R. H. Hutton.), rev. of *Miss Marjoribanks*. *The Spectator*, 26 May, 579-81.

A "story of social enterprise", based on subtle analysis of the nuances of drawing-room conversation. The author is gently satirical, yet not a true satirist, but a "literary mimic" with little malice. High praise for the conception of Lucilla, compared with Jane Austen's Emma; there is true feeling under the comedy, but the final effect is "a certain thinness" - seen for example in the repetitive mannerisms of the style. One very long quotation. Minor characters admired, but some incidents are unconvincing.

440 "The Carlingford Stories", rev. of *Miss Marjoribanks*. *The Daily Review* (Edinburgh), 28 May, 3.

Echoes the *Salem Chapel* review (340). Lucilla is the finest portrait of a strong-minded woman since Brontë, created by a wise, witty, eloquent, observant mind. All the women are admired. Worthy of Jane Austen. Admiring summary of the wooings and the election scenes.

441 Rev. of *Miss Marjoribanks*. *The Victoria Magazine* 7 (Jun.), 187.

Praise for the lack of sensationalism and for a stress on truly individualised characters rather than on incident. Real people in a convincingly unexaggerated provincial town.

442 Rev. of *Agnes*. *The Queen*, 2 Jun., 423.

A discussion of Truth versus Fact, deriving from MOWO's preface. Praise for the novel's high moral purpose. Plot-summary with lavish quotations, concentrating on social satire and the heroine's progress to disillusion, and on pathos and variety of character and incident.

443 (Geraldine Jewsbury), rev. of *A Son of the Soil*. *The Athenaeum*, 9 Jun., 765-6.

"New novels". It portrays the "whole life of a man" and is admirable for its insight and its true religion. Many individual scenes and characters highly admired, especially Lauderdale. The ending - a loveless marriage - is unsatisfactory.

444 Rev. of *Miss Marjoribanks*. *The Glasgow Herald*, 13 Jun., 3.

A comparison with Jane Austen. MOWO has here found her exact level and has achieved admirable unity of tone, and of place. She is like "Thackeray working with a needle", but has more "reticence" than he. Lucilla is admired, the other characters less so.

445 "Periodical Literature". *The Examiner*, 23 Jun., 390.

Includes an admiring reference to *Madonna Mary* in *Good Words*.

446 Rev. of *Miss Marjoribanks*. *The Queen*, 23 Jun., 478.

A lively survey of *The Chronicles of Carlingford*, with special praise for *Salem Chapel*. *Miss M* is difficult to categorise, but is a fine novel as good as *Salem Chapel*, with "excellences of thought, language and manner".

- 447 Rev. of *Miss Marjoribanks*. *The Scotsman*, 23 Jun., 7.
MOWO very nearly rivals Jane Austen in her naturalness, her careful artistry, and her lack of exaggeration. But she is less successful than Austen in individualising her characters. A comparison with Emma; Lucilla is less attractive and interesting than Emma, and the plot is faultily constructed. Yet this is MOWO's finest novel so far.
- 448 (John R. de C. Wise), rev. of *A Son of the Soil*. *The Westminster Review* 86 (n.s. 33), 272.
"Belles Lettres". Ten lines; the book lacks knowledge of the world, shown by its "mere idealism and vague outbursts of poetry". There is a mere promise of better things to come in another novel. (The reviewer treats this as a first novel.)
- 449 Rev. of *A Son of the Soil*. *The British Quarterly Review* 44 (Jul.), 255.
"Contemporary Literature". Gives an impression of absolute authenticity. The religious teaching of the book is admirably unbigoted and all embracing. Praise for the scenery, the "pleasant" love story, and the lack of sensationalism.
- 450 "Youth as Depicted in Modern Fiction", rev. of *Miss Marjoribanks*, along with *The Lady's Mile*, by Miss Braddon. *The Christian Remembrancer* 52 (Jul.), 184-211.
High praise for Lucilla as a new kind of heroine of great importance. MOWO criticised for improbable plotting, and overstress on trivialities; she tends to write to a formula and overemphasises the analysis of mental processes, which could easily become a mere trick. A comment on her over-production leading to variation in quality. In spite of these criticisms *Miss M* is much preferred to Miss Braddon's book. **
(The author is Anne Mozley. See Postscript below.)
- 451 (J. Cordy Jeaffreson), rev. of *Miss Marjoribanks*. *The Athenaeum*, 7 Jul., 12-13.
"New Novels". Better than *The Perpetual Curate*. But MOWO is ignorant of English provincial life. Lucilla is fascinating - but impossible, socially and psychologically. MOWO makes too much of Mr Cavendish's deceptions, and the Archdeacon is a gross caricature.
- 452 Rev. of *Miss Marjoribanks*. *The Nonconformist*, 11 Jul., 565.
Praise for the consistent lightness of touch. The book has no relation to real life, but this does not matter, as the book successfully entertains and has artistic unity and an ironically viewed heroine. But the characters are all shallow and we miss the deeper emotions. There is also a survey of the treatment of religion throughout the Carlingford series.
- 453 Rev. of *Miss Marjoribanks*. *The London Review*, 14 Jul., 52-3.
Prolonged appreciation of the heroine, and praise for the humour. The change of tone after Dr Marjoribanks's death is admired.
- 454 Rev. of *Miss Marjoribanks*. *The Guardian* (London), 18 Jul., 760.
"Some Novels". The reviewer appreciates "the calm proprieties of English life", and praises Lucilla. The plot is a very slender thread on which to string some delightful character sketches - which the reviewer then individually analyses. Praise for MOWO's "easy style".
- 455 Rev. of *A Son of the Soil*. *The Guardian* (London), 18 Jul., 760.
"Some Novels". "[A]n excellent specimen of the philosophical novel"; it is full of "clever conversations" on speculative religious matters. The reviewer examines the theme of Love and Death. The dénouement is considered unsatisfactory.
- 456 Rev. of *A Son of the Soil*. *The Contemporary Review* 2 (Aug.), 591-4.
A review on a sustained note of irony, complaining of lack of story, naive love scenes, excessive description, poverty of invention, and overemphasis on character traits. The only interest is in Colin's career as a Scottish minister - but the reviewer questions his intellectual powers.
- 457 Rev. of *Madonna Mary*. *The Morning Post*, 9 Nov., 3.
An eloquent tribute to MOWO, referring back to Carlingford and *Agnes*; her moral values, her mental

powers, the integrity of her characters. A comparison between *Madonna Mary* and *Agnes*, the reviewer taking a rather idealising view of Mary. Enthusiasm for various characters and for the humour (meaning irony). *

458 Rev. of *Madonna Mary*. *The Observer*, 11 Nov., 3.
A very imperceptive review. The plot has originality, but the heroine does not; but the treatment is original.

459 Rev. of *Madonna Mary*. *The Glasgow Herald*, 17 Nov., 3.
Largely a conventional plot-summary, admiring the characterisation and the story - which, however, is too long.

460 Rev. of *Madonna Mary*. *The London Review*, 17 Nov., 556-7.
"New Novels". A fine analysis of the self-obsessed adolescent Wilfrid, and praise for MOWO's "force of perception" in creating the character. Other characters admired, and the book considered as a "just" representation of life written in an elegant style.

461 (J. Cordy Jeaffreson), rev. of *Madonna Mary*. *The Athenaeum*, 24 Nov., 673-4.
"New Novels". Discussion of MOWO's extreme variations in quality over the years, as a result of over-production. But *Madonna Mary* shows her at her best, very even in quality, with an original, though painful, story, and ease of characterisation. Admiration for Wilfrid and - above all - for Aunt Agatha.

462 Rev. of *Madonna Mary*. *The Saturday Review*, 24 Nov., 651-2.
A coolly polite review. The book is a study of women, and the theme of a woman soured by marriage is good, but goes on too long. It offers a "grey, quiet, motionless realism" and a Sunday-school morality, and lacks "broad human interests". As always MOWO lacks interest in plot, but compensates by a "graceful" style.

463 "Mrs Oliphant's Latest Novels", rev. of *Agnes* and *Madonna Mary*. *The Spectator*, 15 Dec., 1402-4.
The two heroines bear a remarkable resemblance to each other: women who suffer intolerably and cannot find understanding among their friends, but must nevertheless achieve self-reliance. A study of Agnes's protest at the cruelty of God, which the reviewer vigorously challenges. In *Madonna Mary* the characters torment one another excessively, intensifying the sombreness of the theme; but the viewpoint of the book is more positive, and - in spite of an implausible plot - there are some fine characters. MOWO is too willing to show the shadows of life and ought also to show the lighter side. *

464 Rev. of *Madonna Mary*. *The Daily News*, 26 Dec., 2.
The characters are admired, rather condescendingly; they all have "a distinct individuality", but no originality. MOWO praised for her restraint in handling an unpleasant theme, and for the "quiet sober-mindedness" of her tone.

465 Rev. of *Madonna Mary*. *The Scotsman*, 26 Dec., 7.
A comparison with *Agnes*, stressing the deep sadness and disillusion of both novels. The characters are not idealised; the reviewer examines the studies in selfishness and gives a fine analysis of Mrs Kirkman. The second-marriage plot is much too contrived. The wholly loveable Nelly is untypical of MOWO.

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466 Rev. of *Madonna Mary*. *The British Quarterly Review* 45 (Jan.), 248-9.
"Contemporary Literature". The second-marriage theme is absurd; but MOWO's skill is not in handling plots, but in handling character and dialogue. She is admirable for her "fine, pure moral feeling" and for her powerful imagination. Wilfrid is considered an impossible character.

467 "The Magazines". *The Illustrated London News*, 5 Jan., 10.
Includes three lines on *Brownlows* in *Blackwood's*: "a very dramatic idea".

- 467a "Amongst the new Books". Rev. of *Madonna Mary*. *The Lady's Own Paper*, 26 Jan., 150.
The book is welcomed for its attractive characters, but the plot is unsatisfactory. The review consists mainly of quotations.
- 468 "The Magazines". *The Illustrated London News*, 9 Feb., 14.
Includes three admiring lines on the new instalment of *Brownlows*.
- 469 "Some Recent Novels". Rev. of *Madonna Mary*. *The Guardian* (London), 10 Apr., 407.
MOWO's gift is for quiet domestic scenes; the reviewer analyses some of these, and speaks of "good taste and correctness", of skill in environment, and of wise reflections. The plotting is not admired.
- 470 "Magazines for May". *The Atlas*, 4 May, 5.
Includes eight lines on the new instalment of *Brownlows*; not very impressed.
- 471 "Magazines for July". *The Atlas*, 6 Jul., 5.
Includes eight lines on the new instalment of *Brownlows*; complaints of "hesitations and vacillations", so typical of MOWO.
- 472 "Magazines for August". *The Atlas*, 10 Aug., 5.
Includes five very severe lines on the latest instalment of *Brownlows*.
- 472a "Mrs Oliphant". *The Lady's Own Paper*, 16 Aug., 1.
A survey of Oliphant's career so far, except for *The Chronicles of Carlingford*, with interesting comments on *Sundays* and the Irving biography but nothing else of any significance. But the importance of this article is that it is surely the first retrospective of her work to be published. And there is an attractive drawing, based on a photograph, which must be the first time Oliphant's appearance was made public.
- 472b Barbara Gerard, "Seeing Our Friends". *The Lady's Own Paper*. 7 Sep., 3.
Gerard starts with characters from *The Chronicles of Carlingford*, especially Lucilla Marjoribanks, to introduce an essay on how a lady should plan a party.

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- 472c Rev. of *Agnes*, *The Era*, 5 Jan., 5.
"Literature". The novel is a welcome antidote to vicious sensational novels with immodest heroines. Agnes is a "pure-minded" "meek and affectionate [maiden]" and the reviewer praises her lavishly, and he also admires the typical "yeoman" her father. He notes the deterioration of the marriage of Agnes and Roger, but does not really understand Oliphant's presentation of Roger. And amazingly he finds Stansfield's second wife "well-drawn".
On the same page under "Blackwood's Magazine" there is a comment on *Brownlows*, serialised in that magazine, with high praise for Sara.
- 473 "The Magazines". *The Examiner*, 8 Feb., 88.
Includes an approving comment on the final instalment of *Brownlows*.
- 474 Rev. of *Brownlows*. *The London Review*, 14 Mar., 259-60.
Praised for its "negative virtues": freedom from melodrama, vulgarity, cynicism etc. But it is too long and diffuse, with too much stress on trivial details. Yet the characters are individualised and the love story is good.
- 475 Rev. of *Brownlows*. *The Observer*, 15 Mar., 3.
Praise for "simplicity" of plot; but the missing-heir theme is conventional. Other very commonplace comments.

- 476 Rev. of *Brownlows*. *The Pall Mall Gazette*, 18 Mar., 11.
A sensation-novel plot is combined with credible characters. Mr Brownlow is considered inconsistent, twisted to fit the plot, as is the heroine. But otherwise the characterisation is impressive, allowing for development; and there are some powerfully dramatic scenes.
- 477 Rev. of *Brownlows*. *The Atlas*, 20 Mar., 10-11.
Examination of the contradictions of Mr Brownlow's character, and praise for Sara and Jack. An effective plot-summary; the climax is "powerfully conceived, but roughly executed". The ironic peripeteia is noted. An appreciation of the "ladylike tone" of MOWO's books.
- 478 Rev. of *Brownlows*. *The Glasgow Herald*, 21 Mar., 3.
Praised for lack of sensationalism, of highly coloured characters, and of contrived plotting. The end is clearly foreseen, but this enables MOWO to allow full insight into the characters. Two small criticisms are made of plot handling.
- 479 Rev. of *Brownlows*. *The Morning Post*, 24 Mar., 6.
A very perceptive, imaginative review, beginning with an appraisal of MOWO as a novelist: refined, unsensational, interested in the analysis of motivation, and intellectually satisfying. Her "sly humour" (i.e. irony) is noted. *Brownlows* is not as good as *Agnes*, being too long for the material used, with needless over-elaboration of "certain moral problems". But the limited, concentrated theme and cast list are admired and in spite of certain weaknesses the plot and its ironies are well handled.*
- 480 (J.R. Wise), rev. of *Brownlows*. *The Westminster Review* 89 (n.s. 33) (Apr.), 598-9.
"Belles Lettres". Five appreciative lines; MOWO is filling the space left vacant by Mrs Gaskell.
- 481 Rev. of *Brownlows*. *The Contemporary Review* 7 (Apr.), 613-14.
A failure in "plot interest", but the analysis of motivation is highly admired. The scene in Mr Brownlow's library compared with scenes in *Vanity Fair* and *Romola*. The love scenes are good. The reviewer speaks of MOWO's "truthfulness to the darker side of things".
- 482 "The Magazines". *The Spectator*, 4 Apr., 409.
Includes fourteen lines on a Dinglefield Green story in *The Cornhill*; a fascinated comment with some complaint of contrived plotting.
- 482a "The Magazines" (second page). *The Weekly Review*, 4 Apr., 323.
Includes a friendly comment on "The Ship's Doctor" in *Good Words*.
This is just one of several very minor references to Oliphant from 1867 to 1882. No others are worth recording, but here is just one other: "Season Numbers", 11 Dec. 1880, Special Literary Supplement, 7; includes praise for "No. 3, Grove Road, Hampstead" in *Good Cheer*.
- 483 Rev. of *Brownlows*. *The Daily News*, 14 Apr., 2.
A sustained and elaborate tribute to the heroine Sara, relishing her illogicalities, and the humorously ironic presentation of her complex nature. Brief comment on the strengths of the book. *
- 484 Rev. of *Brownlows*. *The Times*, 15 Apr., 6.
Praise for the quiet, natural, unsensational tone of MOWO's books, and for these qualities exemplified in *Brownlows*. The women are vividly imagined, but the men are conventional; characters are skilfully interlinked, and the missing heir theme is on the whole skilfully handled. The rustic chorus is relished.
- 485 Rev. of *Brownlows*, along with *Dora*, by Julia Kavanagh. *The Examiner*, 18 Apr., 244-5.
Heavily ironic about MOWO's use of novelistic devices; but her style and the interweaving of the strands of the plot are acceptable; "clever and interesting". *Dora* is preferred.
- 486 (Geraldine Jewsbury), rev. of *Brownlows*. *The Athenaeum*, 25 Apr., 587.
"New Novels". A story with "little action and less variety", and a skilfully handled plot. Mr Brownlow is

quite unbelievable, but the great confrontation scene is admirable, and the ending is "very skilfully managed".

487 "Magazines". *The Examiner*, 9 May, 296.

Includes an enthusiastic comment on "Historical Sketches of George II - The Man of the World" in *Blackwood's*.

488 Rev. of *Brownlows*. *The Guardian* (London), 13 May., 564.

"Novels". The reviewer highlights Mr Brownlow, a fine study of mixed motives on whom the book centres. MOWO is "unrivalled in the minute delineation of character"; praise for the contrasted girls and for other characters.

489 Rev. of *Brownlows*. *The Scotsman*, 21 May, 6.

An analysis of MOWO's different styles and her distinctive, individualised characters. Plot coincidences are complained of; Mr Brownlow's paradoxical temptation to do good is admired; but too much analysis weakens the reader's sympathies. The reviewer notes MOWO's "caustic insight" into unpleasant characters.

490 "Being in Love". *The London Review*, 19 Sep., 349-51.

An article on the treatment of love in literature, with a reference, 351, to MOWO and other novelists, who write well about the theme.

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491 "Magazines". *The Examiner*, 9 Jan., 24.

Includes an enthusiastic reference to the "George II" sketch in *Blackwood's* on Bishop Berkeley.

492 "The Magazines". *The Daily Review* (Edinburgh), 8 Mar., 7.

Includes an enthusiastic reference to the "George II" sketch on Richardson, with a quotation on *Clarissa*.

493 (Harriet Parr), "Works of Mrs Oliphant". *The British Quarterly Review* 49 (Apr.), 301-29.

A study of twenty-two works of MOWO, most space being devoted to *The Chronicles of Carlingford*. The only other books examined in detail are *Margaret Maitland*, *Lilliesleaf*, *The House on the Moor*, and (much admired) *Edward Irving*. MOWO highly praised for her domesticity, her purity, her lively humorous insight into character. Her style is criticised for over-elaboration of detail, and her love stories and plots are considered irrelevant. Inaccuracies in *Salem Chapel* are complained of.

494 "The Magazines". *The Illustrated London News*, 6 Jun., 567.

Includes five lines on *The Three Brothers* in *St Paul's*; admiration for the conception and the execution.

495 "The Magazines". *The Daily Review* (Edinburgh), 7 Jun., 6.

Includes half a column on the "George II" sketch (David Hume) in *Blackwood's*, with long quotations.

496 Rev. of *The Minister's Wife*. *The Nonconformist*, 16 Jun., 577.

Combines "both idyll and tragedy" and is a fine study of the Irvingite movement. A comparison between Isobel and the heroine of *Agnes*, noting another protest against God's providence and further deep disillusion - which the reviewer regrets. MOWO's portraiture is more powerful than ever before, but there is also humour. High praise for the women characters, and for the analyses of Isobel's thoughts. *

497 Rev. of *The Minister's Wife*. *The Observer*, 20 Jun., 3.

Bald plot-summary of the main plot and the sub-plot, with conventional comments on religious revivalism and "superstitious phenomena".

498 (J. Cordy Jeaffreson), rev. of *The Minister's Wife*. *The Athenaeum*, 26 Jun., 856-7.

"New Novels". In spite of melodramatics MOWO has produced a fine study of man's religious nature; the illness and death of Margaret Diarmid are deeply moving. Isobel's story is highly admired. But the latter part of the book is much too painful. Yet it is perhaps MOWO's "most powerful and poetic work".

- 499 Rev. of *The Minister's Wife*. *The British Quarterly Review* 50 (Jul.), 262-3.
 "Contemporary Literature". A work of unrelieved melancholy with very powerful character painting. A contrast with Mrs Gaskell: storm alongside placidity. MOWO seems to imply that life is by its nature deeply tragic.
- 500 "Mrs Oliphant's New Novel", rev. of *The Minister's Wife*. *The Daily News*, 1 Jul., 2.
 MOWO is comparable with George Eliot; the reviewer analyses her distinctive qualities. *The Minister's Wife* is powerful, but too painful and sordid. The religious theme is admired, but is out of place in fiction, although the treatment is reverent. MOWO warned against "sensational claptrap"; she is so gifted that she has no need to spoil her work by "blood and thunder".
- 501 Rev. of *The Minister's Wife*. *The Glasgow Herald*, 3 Jul., 6.
 Its force and power compensate for a tendency to melodrama. The religious revival described is one of hysteria rather than of true religion. The reviewer admires the ironic presentation of Black John's character. Isobel arouses mixed feelings; Margaret is the more truly moving character.
- 502 Rev. of *The Minister's Wife*. *The Saturday Review*, 3 Jul., 25-6.
 High praise for the authenticity of the Scottish setting, and for the tolerant and imaginative study of the religious revival. Admiration for the original insights into Ailie and her lover; but Isobel is a stereotype. The murder theme is the weakest part of the book and Stapylton is an impossibility. The poetic analysis of human feeling is admired.
- 503 Rev. of *The Minister's Wife*. *The Scotsman*, 6 Jul., 6.
 The life of Dissenters is MOWO's special subject. Comparisons with George Eliot and with the Carlingford series. The pathos and "softness" of *The Minister's Wife* stressed. The reviewer concentrates in detail on the humours and painful truths of the religious revival, as seen in choric comment, and considers that some details of Scottish village life are entirely new.
- 504 "Revivalism Romanced", rev. of *The Minister's Wife*. *Vanity Fair*, 24 Jul., 52.
 An extravagantly humorous review; MOWO has chosen a new topic for romance, an unlikely one, but it has succeeded, because of her "analytic genius". She is ironic and yet sincere in her feelings. In close analysis of feelings it is masterly, and the "rich variety" of characters is admirable. But the melodramatic plot is a serious blemish. *
- 505 Rev. of *The Minister's Wife*. *John Bull*, 31 Jul., 522.
 First of a list of five novels. Less good than the Carlingford series. The Scottish dialect is not admired, and only Isobel wins the reviewer's praise.
- 506 Rev. of *The Minister's Wife*. *The Westminster Gazette*, 31 Jul., 114.
 The religious revival is made exciting; Margaret is like a Roman Catholic saint among Presbyterians. The sensational murder theme is inexcusable.
- 507 Rev. of *The Minister's Wife*. *The Morning Post*, 13 Aug., 3.
 An extravagantly humorous first paragraph on revivalism. Then eloquent praise for MOWO's psychological insight, dramatic power, and individualised characters. To find such a rich variety of characters in a Highland parish is very impressive. The reviewer is very severe on her use of sensationalism, so entirely contrary to her true gifts. Praise for her "catholicity of understanding" and for the Scottish local colour. **
- Rev. of *The Minister's Wife*. *The Illustrated London News*, 21 Aug., 195.
 Highly praised for its poetic style and its "conception and delineation of character". It gives a powerful insight into religious fanaticism, but as a story it is of little interest.
- 508a Rev. of *The Minister's Wife*. *The Tablet*, 2 Oct., 565-6
 A long review, beginning with the attribution to Oliphant of two novels she did not write. A prolonged plot summary, lavishly illustrated by long quotations, stressing certain themes, such as "the community of

saints", the preference for a life of quiet self-fulfilment rather than one of excitement and over-stimulation, and the joy felt by a mother for her child. The reviewer is non-committal about "speaking in voices" in church services.

509 Rev. of *Life and Remains of Robert Lee*, by Robert Henry Story. *The Morning Post*, 18 Nov., 3.
Some space given to MOWO's preface.

510 "Mrs Oliphant's Historical Sketches", rev. of *Historical Sketches of the Reign of George II. The Pall Mall Gazette*, 19 Nov., 11.
"She writes from her heart rather than her head". The reviewer admires MOWO's insight into character, but her political views are naive. Too lenient to Chesterfield; the Pope and Berkeley chapters are unsatisfactory, but the Hume chapter is the best in the book.

511 "Mrs Oliphant's Historical Sketches". *The Pall Mall Budget*, 20 Nov., 26.
Reprint of 510.

512 Rev. of *Historical Sketches of ... George II. The Observer*, 21 Nov., 3.
Conventional praise for "careful research" and vivid portrayal of the period. Commentary on some of the articles.

513 "Mrs Oliphant's George II", rev. of *Historical Sketches of ... George II. The Daily Review* (Edinburgh), 22 Nov., 6.
Summarised with relish, each chapter being examined. Most stress on the Queen. MOWO's lyrical approach and her moralising views highlighted.

514 Rev. of *Historical Sketches of ... George II. The Glasgow Herald*, 23 Nov., 3.
Contains nothing new but has "novelty and freshness"; the portraits are highly individualised.

515 Rev. of *Historical Sketches of ... George II. The Scotsman*, 23 Nov., 6.
High praise for lack of dogmatism, skilful distillation of research into a very readable book, and sympathetic insight into her subjects. Many long quotations; The Lady Mary Montague and Richardson chapters most admired.

516 Rev. of *Historical Sketches of ... George II. John Bull*, 27 Nov., 817 (in Supplement).
Praised as "graphic and vigorous"; MOWO successfully arouses interest in an unattractive age. The Young Chevalier, Queen Caroline and Walpole chapters admired, the Pope and Richardson chapters less so.

517 Rev. of *Historical Sketches of ... George II. The Saturday Review*, 27 Nov., 709-10.
Politely admired for its portraiture, but MOWO is not a serious historian. Appraisal of individual portraits, sometimes very severe, when she shows herself to be ill informed. Her style is readable, feminine, sometimes extravagant and gushing.

518 Rev. of *Historical Sketches of ... George II. The Nonconformist*, 8 Dec., 1176-7.
The lively style praised; but MOWO is no historian. Individual chapters admired, including Berkeley and Hume, but the treatment of Chesterfield and Wesley challenged.

519 Rev. of *Historical Sketches of ... George II. The Examiner*, 11 Dec., 788-9.
MOWO's portraits have the attractive qualities of her fiction, and are sensitively, if at times dogmatically, expressed. Her judiciously balanced views of Pope and Chesterfield are admired, and her portrait of Queen Caroline is very fine. Mixed opinions on other chapters, but the Richardson and Hogarth chapters are of no value.

520 Rev. of *The Minister's Wife. The Times*, 17 Dec., 7.
Mainly a prolonged, appreciative, plot-summary. Isobel is not admired, and MOWO's attempts at a sensational plot are incompetent, and in the end ruin what until then had been a powerful and moving story.

But the characterisation is much admired, especially Jean Diarmid.

521 Rev. of *Historical Sketches of ... George II. The Queen*, 18 Dec., 368.
Praised for "originality" and "power"; worthy to stand beside Thackeray on the Georges. Details of MOWO's feminist views on the Queen; other chapters admired for unorthodox views.

522 "The Days of George II", rev. of *Historical Sketches of ... George II. The Times*, 27 Dec., 10.
Severe on "outspoken gossip" suggesting the servants' hall; it unduly sweetens history and is full of "washy verbiage". Unsatisfactory on Pope, but praised for her views of Walpole and Chesterfield. She should stick to novels.

523 "Occasional Notes". *The Pall Mall Gazette*, 30 Dec., 5.
Includes a note, defending MOWO against *The Times's* criticism (522) of her article on Pope.

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524 (T. E. Kebbel), "The Era of George II", rev. of *Historical Sketches of ... George II. The Quarterly Review* 128 (Jan.), 110-34.
Reviewed along with Pope's *Essay on Man*. Mainly a detailed historical analysis of George's reign. MOWO's views are admired, especially on the Young Chevalier and Wesley; but she should have given more space to Georgian society.

525 G.S. (George Stott?), rev. of *The Minister's Wife. The Contemporary Review* 13 (Jan.), 156-8.
The "grouping" is better than in *Salem Chapel* and in *Agnes*, but the intensifying gloom is oppressive. Prolonged discussion of the theme of undeserved and uncomprehended suffering; MOWO's treatment is not entirely admired. The novel is admired for its poetry, but the treatment of Irvingism is structurally functionless.

526 Rev. of *Historical Sketches of ... George II. The Westminster Review* 93 (n.s. 37) (Jan.), 309-10.
"History and Biography". All chapters admired for their picturesqueness, their lack of intolerance, and their enthusiasm; she is at times "a little too exuberant".

527 Rev. of *Historical Sketches of ... George II. The Morning Post*, 3 Jan., 3.
Praised for original insights and "vitality"; MOWO is never dull, always picturesque. The reviewer concentrates on the Queen and on Walpole.

528 Rev. of *Historical Sketches of ... George II. Public Opinion*, 15 Jan., 71-72.
Consists of quotations from 512 and 515.

529 Rev. of *Historical Sketches of ... George II. The Illustrated London News*, 29 Jan., 127.
The reviewer sometimes dissents from MOWO's views; but she is never too severe on her subjects. She has a "powerful handling of subjects of moral interest".

530 Rev. of *Hagar*, by the author of *St Olave's. The Examiner*, 19 Feb., 117.
Includes a remarkable tribute to MOWO and Miss Muloch, eloquently praising their power over the emotions of readers, their lofty thought and refined feeling. Their books are far more than mere novels.

531 Rev. of *Historical Sketches of ... George II. The Englishwoman's Review* n.s. 1 (Apr.), 75-81.
Worthy to take a place beside Macaulay; history is vividly brought to life. The reviewer concentrates on Queen Caroline, with a feminist theme.

532 Rev. of *Historical Sketches of ... George II. The Guardian* (London), 11 May, 559-60.

They are studies slightly too carefully worked up; MOWO is not a historian because the book is under-researched and lacks a coherent point of view. She surveys the field systematically, but superficially; her method is essentially that of a novelist because of its imaginative element, and she can sometimes successfully interpret her subjects by her imagination rather than by the facts. *

533 (Sir Robert Romer) rev. of *The Three Brothers*. *The Athenaeum*, 16 Jul., 78.
"Novels of the Week". Praised for "finish and resemblance to nature", and for sustaining interest in ordinary events; the subject matter is subordinated to the treatment. The tripartite structure is considered a weakness and there is an "over-smoothness" of treatment.

534 Rev. of *The Three Brothers*. *The Graphic*, 16 Jul., 59-60.
"Novels of the Week". Compared with *The Chronicles of Carlingford* and *The Minister's Wife*, and highly praised for its handling of domestic themes and of human relationships. The artistic-community scenes are particularly admired. Yet the story is "a great fuss about nothing" and MOWO has imitated many of her mannerisms from Annie Thackeray and Trollope - for example, her obsession with analysing thought processes

535 Rev. of *The Three Brothers*. *The Spectator*, 16 Jul., 871-2.
The fairy-tale structure is inappropriate for a novel, and there is overstress upon love. But the reviewer gives special space to Millicent Tracy and admires the presentation of her complex state of mind. High praise for Laurie's story with its vivid scenes of the artistic community. Frank's story more coolly admired. MOWO's irony reminds the reviewer of Jane Austen and Trollope. *

536 Rev. of *The Three Brothers*. *The Saturday Review*, 23 Jul., 117-18.
An interesting review, assessing MOWO's status, near to Mrs Gaskell and George Eliot, but complaining of lack of polish. Very enthusiastic about Laurie and Mrs Severn, and about Mary Westbury. Some complaints about improbabilities of characterisation. *

537 Rev. of *The Three Brothers*. *The Pall Mall Gazette*, 8 Aug., 12.
Considered not very interesting, though readable. Prolonged plot-summary. The three brothers are all considered weak, and all the men are "uninteresting lay figures"; but the women are "genuine and admirable". Detailed and enthusiastic analysis of some of the women characters.

538 Rev. of *The Three Brothers*. *The Pall Mall Budget*, 13 Aug., 27-8.
Reprint of 537.

539 Rev. of *The Three Brothers*. *Vanity Fair*, 13 Aug., 68. Signed "Kimes".
"Books to Read and Others". Enthusiastic but unsubtle. MOWO has deserted clerical life. Laurie's story is most admired because of its convincing portrayal of artistic life.

540 Rev. of *The Three Brothers*. *The Daily News*, 23 Aug., 2.
"New Novels". The fairy-story structure is noted. Praise only for the character of Millicent; otherwise the book is considered pointless, and written in a mechanical style, "flat, toneless and cold", with too much straining for effect in an improbable story.

541 "M. B." (Probably W. B. Rands), rev. of *The Three Brothers*. *The Contemporary Review* 15 (Sep.), 316-7.
Admiration for MOWO's inexhaustibility, and for her knowledge of life; her structure is truly functional and the characterisation and dramatic scenes are very skilful. She is particularly successful in describing "oblique, uneasy interviews" between characters. *

542 "The Magazines", rev. of *The Three Brothers*. *The Westminster Gazette*, 17 Sep., 284.
The last instalment in *St Paul's* leads to a review of the whole book. High praise for all characters, esp. Laurie and the Padrona, and for the use of contrast. Laurie's story displays nobility achieved through self-sacrifice. MOWO's style is admired with its "intense, though quiet, grace".

- 543 Rev. of *Historical Sketches of ... George II*, new edn. *The Spectator*, 24 Sep., 1150-1. Considered to be pleasant but superficial; the subjects are vividly portrayed, but without originality. Some chapters are admired, but prejudices are noted; MOWO is too ready to show her hostility and is out of sympathy with the period.
- 544 Rev. of *The Three Brothers*. *The British Quarterly Review* 52 (Oct.), 541-2. "Contemporary Literature". Detailed praise for MOWO's artistry - instinctive and spontaneous rather than calculated; her characters are always carefully interwoven into a close-knit structure. *Brothers* is, however, somewhat faulty: its three stories are not adequately integrated. But the scenes in the artistic community are greatly admired. *
- 545 (Sir Robert Romer), rev. of *John, A Love Story*. *The Athenaeum*, 15 Oct., 491-3. "Novels of the Week". The love theme is conventional, the hero "insufferable", the heroine not much better; MOWO has wasted her powers on a commonplace story with an incredible plot and a contrived ending.
- 546 Rev. of *John: A Love Story*. *The Morning Post*, 18 Oct., 3. Praised for its simplicity of theme and its freedom from sentimentality; the characters are portrayed with some individuality. The reviewer makes a detailed and perceptive analysis of Kate, which is one of the most remarkable studies of any Oliphant character, and charts her progress to self-discovery. The strength of the story is in its analysis of character. *
- 547 Rev. of *The Three Brothers*. *The Nonconformist*, 19 Oct., 1006. "Some Recent Novels". MOWO uses a simple plot to enable her to concentrate on character. She has freed herself from the gloomy fatalism of earlier books, and may perhaps be going too far in the other direction. Praise for individual characters and scenes, and for the domesticity.
- 548 Rev. of *John: A Love Story*. *The Observer*, 23 Oct., 3. The book, though "pleasant", is unworthy of MOWO: the plot is unoriginal, the hero and heroine are unacceptable, and the discussions of religious scruples are tedious. Only John's father is admired.
- 549 Rev. of *John: A Love Story*. *The Literary World* (London), 18 Oct., 284-6. Mainly a prolonged plot-summary with quotations. This is a falling-off after *The Minister's Wife*; the characterisation is undistinguished and the story is simply dull.
- 550 Rev. of *John: A Love Story*. *The Saturday Review*, 29 Oct., 570-1. "The design is good enough" - the constancy of a "light-minded" heroine for a "disagreeable" hero; but the treatment is inferior to what we can expect from MOWO. The earlier wooing scenes are admired, but there are too many implausibilities in the second volume.
- 551 Rev. of *John: A Love Story*. *Public Opinion*, 5 Nov., 584. Very enthusiastic: "exquisite", "genial", "a careful study of character". John is not the conventional woman's-novel hero; all other characters are admired. It teaches good lessons, is free from melodrama, and should have been longer.
- 552 Rev. of *John: A Love Story*. *The Daily Review* (Edinburgh), 7 Nov., 5. The novel is admired, except that John is an intolerable hero; Kate is attractive and the rector is "a capital sketch". A scenic description is considered to be borrowed from Annie Thackeray.
- 553 Rev. of *John: A Love Story*. *The Glasgow Herald*, 12 Nov., 2. Only the heroine is interesting; all the other characters are superficial, and the discussion of religious doubt is absurdly trivial and inadequate. It is a "rubbishy book-seller's story" and is compared to its discredit with Gaskell's *Wives and Daughters*.
- 554 Rev. of *John: A Love Story*. *John Bull*, 12 Nov., 786. Included in a list of three novels. Considered "exquisite", a hackneyed love story treated freshly and "with

marvellous analytic power". Kate's father and Mr Huntley are not admired and the lovers are less than perfect.

555 Rev. of *John: A Love Story*. *Vanity Fair*, 19 Nov., 207. Signed "Kime".
"Books to Read and Others". It is "thoroughly natural" and unlike a conventional love story; its uncontrived plot is praised, but the story is dull. A special comment on the reputation that MOWO has justly achieved.

556 Rev. of *John: A Love Story*. *The Illustrated London News*, 17 Dec., 622-3.
Severe; this is thin material stretched out monotonously, the characters are tiresome or foolish, and the story could have been made more interesting by increasing the element of mystery or "curiosity".

557 Rev. of *John: A Love Story*. *The Queen*, 17 Dec., 402.
Largely an enthusiastic plot-summary. John is considered too sensitive and Kate and Fred too "foolish"; but the style is "easy and excellent".

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557a Rev. of *The Three Brothers*. *The Illustrated Review* 1:7 (13 Jan), 254-5.
The reviewer, although regretting the "somewhat meagre and frequently slovenly style" of the book and the lack of Oliphant's usual "keen observations and quaint humour" (irony?), admires the book's narrative structure, with some reservations, and gives his highest praise to the episode in the artists' colony.
Information from Bijan Omrani. See also 668a.

558 (Mortimer Collins), rev. of *John: a Love Story*. *The British Quarterly Review* 53 (Jan.), 259.
"Contemporary Literature". MOWO praised for her delicacy, her avoidance of "startling effects" and her concern for the natural. *John* is "charming in its simplicity", its story easily foreseen, and its heroine extremely attractive; it ought to have been called *Kate*.

559 Rev. of *John: A Love Story*. *The Times*, 14 Jan., 4.
Not MOWO at her best, but shows careful workmanship. There is evidence of haste, and the lovers are much less interesting than their parents. But the characters are genuinely revealed in action, not in iterative description.

560 Rev. of *Francis of Assisi*. *The Morning Post*, 25 Jan., 3.
Enthusiastic about Francis; MOWO has responded admirably to a fascinating subject.

561 Rev. of *Francis of Assisi*. *The Nonconformist*, 25 Jan., 90.
Francis is portrayed "without blind worship, but without sectarian prejudice", and MOWO balances a religious and a naturalistic interpretation of the phenomena. The reviewer concentrates mainly on Francis, not on MOWO.

562 (Edward Maitland), rev. of *Francis of Assisi*. *The Athenaeum*, 28 Jan., 105-6.
A pleasant and undemanding book, "picturesque" and eloquent, but less critical than it should be; it is above all a character study.

563 Rev. of *Francis of Assisi*. *The Daily Review* (Edinburgh), 6 Feb., 6.
Francis's story is too entangled with legends; the reviewer is sceptical, but praises MOWO's "pleasant flowing style" and her revelation of a truly Christian life.

564 Rev. of *Francis of Assisi*. *The Illustrated London News*, 11 Feb., 138.
A humorous review with some irony at Francis's expense, and scepticism about his reputation; but MOWO is praised for her sympathetic treatment of him.

564a Rev. of *Francis of Assisi*. 25 Mar. *The Tablet*, 361.

Deals entirely with Saint Francis's miracles and Oliphant's ambivalence about their credibility. But the book is pleasantly written. (In a later article the author insists that because of her ambivalence and scepticism Oliphant cannot do full justice to Saint Francis: "The Stigmata". 15 Mar. 1884,11,)

565 Rev. of *John: A Love Story*. *The Guardian* (London), 12 Apr., 447.
"Novels and Tales". Admiration for John's mother, for John ("solid worth and sullen crabbedness") and for Kate ("at once sparkling and ladylike").

566 Rev. of *Francis of Assisi*. *The Spectator*, 22 Apr., 480-1.
Enthusiastic, mainly about Francis. MOWO's approach is "fascinating" and not biased towards superstition.

567 Rev. of *Francis of Assisi*. *The Guardian* (London), 26 Apr., 505.
Praised for "beauty ... freshness and simplicity"; a well-balanced portrait and a "trenchant" and loving study.

568 Rev. of *Francis of Assisi*. *The Saturday Review*, 10 Jun., 740-2.
Few of Francis's biographers have told his story with such "appreciative sympathy". One complaint of inaccuracy, and then a study of Francis's career.

569 (Henry Allon), rev. of *Francis of Assisi*. *The British Quarterly Review* 54 (Jul.), 221-3.
"Contemporary Literature". Considered "almost faultless"; MOWO's scholarship approved, also the balance of her portrait and her historical imagination.

570 (H. R. Reynolds), rev. of *Squire Arden*. *The British Quarterly Review* 54 (Jul.), 245-6.
"Contemporary Literature". MOWO can be compared with George Eliot and Trollope; but *Squire Arden* is not one of her best books. Prolonged plot-summary with a list of characters admired by the reviewer; the story is prolix, with wearisome over-elaboration of the thought-processes of characters. Yet full of good sense and imaginative power.

571 Rev. of *Squire Arden*. *Vanity Fair*, 1 Jul., 259. Signed "Fly".
The reviewer is disappointed, although the novel has all MOWO's virtues; the story is "uncomfortable" and has a painful ending. Naïve comment on the characters.

572 (J. M. Collyer), rev. of *Squire Arden*. *The Athenaeum*, 8 Jul., 46-7.
"Novels of the Week". Praise for the plotting, the setting and the characterisation, but the satire on family pride is too conventional. A close examination of the inner life of the hero, which the reviewer considers entirely convincing; it shows MOWO's "just moderation". Praise also for the women characters.

573 Rev. of *Squire Arden*. *The Examiner*, 22 Jul., 735-6.
In spite of an "unsatisfactory" plot this has all MOWO's strengths - which are then appraised in perceptive detail: her insight into character, her conscientiousness over detail, her skill in differentiating and individualising characters with a family resemblance; she never repeats herself. *Squire Arden* is praised for its portrayal of Edgar and of all characters; it may have been influenced by Trollope's *Sir Harry Hotspur*. *

574 Rev. of *Squire Arden*. *The Graphic*, 29 Jul., 110.
"New Novels". Arouses the reader's interest "in no ordinary degree", but the ending does not justify such expectation. We are not interested in Edgar's future and MOWO makes more of "crude material" than it deserves. But the reviewer examines each character in detail and admires them - but not the Murrays, "Edgar's mystic relatives".

575 Rev. of *Squire Arden*. *The Saturday Review*, 29 Jul., 154-5.
A prolonged and detailed complaint of verbosity, filling out three volumes with material only enough for one; MOWO is "deliberately tedious", although she is admirably free from melodrama and other novelistic conventions. An ironic plot-summary; the reviewer is unimpressed by the plotting and the love themes.

576 Rev. of *Squire Arden*. *John Bull*, 12 Aug., 556.

Reviewed with three other novels. Lyrically enthusiastic; high praise for all characters, including Edgar and Clare. One long quotation: Clare's family pride.

577 Rev. of *Squire Arden*. *The Morning Post*, 15 Aug., 3.

MOWO is here seen at her best. The reviewer examines the "pride of race" theme, and is unsure whether MOWO's point of view is democratic or not. He then analyses the paradoxes of Clare and admires the skill with which other characters are presented; he considers the mystery plot is very successfully handled.

578 Rev. of *Squire Arden*. *The Pall Mall Gazette*, 29 Aug., 10.

Complaints of "inexpressible dreariness", "bewildering incoherence" and a preposterous plot; the "family pride" theme is oppressive and the heroine is despicable. Edgar is an unsatisfactory hero. MOWO is accused of degrading her art for the sake of money.

579 Rev. of *Squire Arden*. *The Pall Mall Budget*, 2 Sep., 28.

Reprint of 578.

580 "A Novel of Destiny", rev. of *Squire Arden*. *The Nonconformist*, 27 Sept., 958-9.

MOWO described as "a teacher" with a distinctively disillusioned view of the world, a belief in "the sad fatefulness of existence"; her novels are hybrids, part fashionable novel, part tendentious writings. Comparisons with *The Three Brothers*, *Madonna Mary*, and especially *Agnes*. In *Squire Arden* she has sacrificed character in the interests of plot, has overloaded the book with detail and thus betrayed her best interests by the devices of other novelists; minor characters are over-elaborated at the expense of important ones. *

581 Rev. of *Squire Arden*. *The Illustrated London News*, 19 Nov., 479.

"New Novels". Praised for the ironic, disillusioned ending, with its stress on the friendlessness of those who disclass themselves; MOWO praised for her courage in showing the truth. But the book is too long; some minor characters are over-elaborated.

582 "The Magazines". *The Daily Review* (Edinburgh), 4 Dec., 5.

Includes nine lines on "The Two Mrs Scudamores" in *Blackwood's*; admiration for the vigorous handling of the plot.

Addendum to 1871

582a H[ippolyte] A. Taine, *History of English Literature*, translated by H. Van Laun (Edinburgh: Edmonston and Douglas, 2 vols.).

Taine makes no reference to MOWO, but in a footnote to II, 169, the translator includes a quotation from her on Samuel Richardson.

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583 (J. M. Collyer), rev. of *Ombra*. *The Athenaeum*, 4 May, 556-7.

"Novels of the Week". MOWO admired for creating so much interest in a self-tormenting heroine; but Kate is more attractive. Detailed comparison of the two heroines. The novel is prolix and not entirely convincing, and the two Berties are uninteresting.

584 Rev. of *Ombra*. *The Spectator*, 4 May, 563-4.

The rich young heiress is a very hackneyed theme, but MOWO makes it interesting. *Ombra* is a very unacceptable heroine and MOWO cannot make us admire her; Kate is much more attractive and one of MOWO's finest characters. The Berties are uninteresting. The story is carefully and admirably constructed and beautifully written. Detailed analysis of Mrs Anderson - who is compared with Mrs Gibson in Gaskell's *Wives and Daughters*. *

585 Rev. of *Ombra*. *The Scotsman*, 10 May, 3.

"New Books and New Editions". Praised as "subtle", "quiet" and "appealing to the intellect rather than to

the heart". Ombra is fascinating but impossible, and Kate is a far finer character; detailed comparison between the two. The characterisation and the scene painting are admired.

586 Rev. of *Ombra*. *The Examiner*, 11 May, 483-4.

Dismissed as "weak and pointless", too long for its theme and faultily plotted. The reviewer highly admires Kate, but Ombra "is a very absurd creation" and the two Berties are very irritating. Mr Sugden the curate is admired.

587 Rev. of *Ombra*. *The Illustrated London News*, 19 May, 487.

Fourteen lines under "Novels". The novel is written in an "easy and agreeable way"; slight in substance, but sharp and firm in its "outline drawing".

588 Rev. of *Ombra*. *The Daily News*, 25 May, 2.

"Recent Novels". MOWO admired for her versatility; but *Ombra* is severely handled, being a three-volume novel with material only for one volume. An unsatisfactory plot, an unreal mystery, shadowy characters and altogether a "misty, incoherent and vague" book.

589 Rev. of *Ombra*. *The Morning Post*, 27 May, 3.

Enthusiastic, especially for Kate; but Ombra is "very unpleasant". The mystification is considered successful and the two Berties are well used. Detailed analysis of Kate, compared with her namesake in *John*. Admiration for the Italian scenes and all characters except Ombra.

590 Rev. of *Ombra*. *The Nonconformist*, 29 May, 576.

The story is based on human perversity and is too contrived; the plot is "tedious" and "wirespun", the Berties and Ombra are unattractive, but Kate makes the book attractive. Mr Sugden is understandable.

591 Rev. of *Ombra*. *Vanity Fair*, 1 Jun., 172.

"Books to Read and Others". MOWO shows "great artistic skill" in creating Kate, but Ombra and the two Berties are uninteresting; the characterisation shows "care and minute detail".

592 Rev. of *Ombra*. *The Observer*, 2 Jun., 2.

Quite unworthy of the author of *Salem Chapel*, *Agnes* etc.; MOWO is working without inspiration, and the sorrows of the two heroines are "slight and unreal". A plot-summary very severe on improbabilities and needless mystification. Some details are admired.

593 Rev. of *Ombra*. *The Graphic*, 8 Jun., 539.

"New Novels". Disappointing after her earlier novels; thin and lacking in "body and backbone", and the emotions are unreal. Ombra is vague and uninteresting, but Kate is the true heroine; the Bertie mystery is incomprehensible. A rather exasperated plot-summary.

594 Rev. of *Ombra*. *John Bull*, 8 Jun., 412.

Reviewed along with a novel by Mrs Cashel Hoey. Admired for its "high moral tone" and its "pleasant" treatment; unsubtle comment on the two contrasted heroines. The Florence setting admired.

595 Rev. of *Ombra*. *Public Opinion*, 8 Jun., 719-20.

Quotations from 589 and 588, providing a sharp contrast between enthusiasm and contempt.

596 Rev. of *Ombra*. *The Guardian* (London), 12 Jun., 781.

A protest that a writer so gifted as MOWO should produce such an unsatisfactory novel, aimless, often tedious, and with an almost impossible plot. She must take time off to think, read and observe, and to rediscover her own identity as a novelist. The reviewer makes a detailed study of the gifts and failings of women in the arts and sciences.

597 Rev. of *Ombra*. *The British Quarterly Review* 56 (Jul.), 54-5.

"Contemporary Literature". A very remarkable appraisal of MOWO's special gift for insight into characters conceived from within, who find strength through endurance. She despises the weak - and in *Ombra* she has

portrayed a series of weak characters and exposed them to humiliation. The plot is commonplace, but its real interest is in its moral and psychological themes and its undertone of disillusion. It is "the best society novel Mrs Oliphant has yet written" - though rather diffuse. **

598 Rev. of *Ombra*. *The Saturday Review*, 13 Jul., 63-4.
MOWO is falling below her best owing to "haste and facility". But the reviewer gives high praise to the portrayal of Ombra's mother, and to the paradoxes of Ombra herself, who is very convincing. He gives his highest praise to Kate, but finds the two Berties unreal.

599 Rev. of *Ombra*. *The Glasgow Herald*, 17 Jul., 3.
A very superficial survey of MOWO's career is followed by a conventional comment on *Ombra* - which is admired for its two heroines and for its narration of a not very convincing story.

600 Rev. of *Memoir of ... Montalembert*. *The Scotsman*, 2 Aug., 3.
"New Books and New Editions". Praise for MOWO's style and for her affection for her subject; some of her views are challenged, and the book is not entirely satisfactory, being an incomplete glimpse of Montalembert.

601 Rev. of *Montalembert*. *The Examiner*, 3 Aug., 768-70.
Enthusiasm for a "delightful" book, a truthful portrait of Montalembert which is as interesting as a novel. Then a summary of M's career with frequent quotations from MOWO.

602 Rev. of *Montalembert*. *The Nonconformist*, 7 Aug., 821-2.
MOWO is at her best with rather paradoxical characters, but she becomes a little wearisome "in her tenderly exhaustive analysis". Montalembert is less deserving of her praise than she thinks; but the tone of the book is admirable.

603 Rev. of *Montalembert*, second article. *The Examiner*, 10 Aug., 794-5.
Continuation of M's career.

604 Rev. of *Montalembert*. *The Daily Review* (Edinburgh), 12 Aug., 5. Montalembert's story is very attractive to Scotsmen, and is here told with "true feminine grace". Largely a survey of M's career.

605 (John Doran), rev. of *Montalembert*. *The Athenaeum*, 17 Aug, 202-4.
Mostly on Montalembert; the book is "interesting, but somewhat heavy", and at times inaccurate.

606 Rev. of *Montalembert*, second article. *The Daily Review* (Edinburgh), 19 Aug., 5.
Continuation of M's career.

607 Rev. of *Montalembert*. *The Manchester Guardian*, 23 Aug., 3.
MOWO is well suited to be a biographer, well informed about France, and creates domestic scenes beautifully.

608 Rev. of *Montalembert*, second article. *The Manchester Guardian*, 30 Aug., 7.
Largely on Montalembert; MOWO quoted extensively.

608a Rev. of *Montalembert* (first review). *The Tablet*, 31 Aug. 266-267.
High praise for Oliphant's sympathy for Catholicism, imaginatively and emotionally, even if not intellectually. She has given a fine portrait of Montalembert, rounded and balanced. Three long quotations. (This review was repeated, 21 Sep. 10-11, as a preliminary to the second review. In "The Saturday Review on Count de Montalembert", *The Tablet*, 28 Dec. 806-9, Oliphant is defended against a criticism in *The Saturday* because although she is not a theologian she is an intelligent laywoman.)

608b (William Maccall). "Mosaic (By a Literary Recluse)". *The Weekly Express*, 31 Aug., 4.
A savage attack upon Montalembert, both the man and Oliphant's biography, even though Maccall has not read the book, merely a review in *The Edinburgh Courant*. He admires Oliphant's novels but accuses the

biography of "the grossest, most ridiculous ignorance" and proves his point by quoting a French anti-Montalembert article, leading to a view of M totally opposite to Oliphant's. (The newspaper is *The Weekly Express of The Devon Weekly Times*. The "Literary Recluse" published controversial articles in *The Weekly Express* from 12 June 1872 to 4 May 1874. The author's name is supplied in an obituary for Maccall on 26 Nov. 1888, 4. There are no other references to Oliphant.)

609 Sidney Colvin, rev. of *Montalembert*. *The Fortnightly Review* 18 (n.s. 12) (Sep.), 367-9. MOWO praised for zeal and intelligence; she should have quoted more from M's letters and journals. Survey of M's career.

610 "The September Magazines". *The Daily Review* (Edinburgh), 6 Sep., 5. Includes a commentary on *The Two Marys* in *Macmillan's Magazine*, with two long quotations.

611 Rev. of *Montalembert*. *The English Churchman and Clerical Journal*, 12 Sep., 480-1. The book admired, and M highly praised. Some of MOWO's opinions, for example on theology, are challenged.

612 Rev. of *Montalembert*. *John Bull*, 14 Sep., 640. MOWO admired for her sectarian objectivity and for her vivid presentation of M's life; almost all her views of him are approved.

613 Rev. of *Montalembert*. *The Morning Post*, 23 Sep., 3. MOWO is criticised for excessive admiration for M, but she is largely free from prejudice on religious matters. Appraisal of her gifts as a biographer and praise for her powers of insight and "earnestness of purpose".

614 Rev. of *Montalembert*. *The Daily News*, 26 Sep., 2. Disappointing because too one-sided; in MOWO's pages M seems unreal, though "genial" and "clever".

615 (J. M. Collyer), rev. of *At his Gates*. *The Athenaeum*, 28 Sep., 401. "Novels of the Week". Highly enthusiastic; all characters are individualised. The reviewer examines each character in detail; the men are vivid and true to life, although MOWO's continuing bias against men is regretted. Helen Drummond and Mrs Burton are especially admired.

615a Rev. of *Montalembert* (second review). *The Tablet* 29 Sep. 393-5. Most of the space is given to M, but Oliphant is quoted, illustrating M's complexity. A quotation which the reviewer used before is repeated.

616 (Probably J. D. Lester), rev. of *Montalembert*. *The Westminster Review* 98 (n.s. 42) (Oct.), 526-8.p "History and Biography". MOWO successfully communicates her love for M and writes "tenderly", but rather too emotionally.

617 Rev. of *Montalembert*. *The British Quarterly Review* 56 (Oct.), 529-31. Very enthusiastic except that the reviewer complains of authorial intrusion to direct the reader's response; MOWO praised for balance, picturesque detail and complexity of approach.

618 Rev. of *Montalembert*. *The Dublin Review* 71 (n.s. 19) (Oct.), 508-12. MOWO's style and the fairness of her views are admired; she is clearly "utterly fascinated" by Catholicism. References to the Irving and *Francis of Assisi* biographies.

618a Rev. of *At His Gates*. *The Tablet*, 12 Oct., 459-61. This long review is one long plot narrative with a sensitive awareness of the grief and suffering of the heroine Helen Drummond and her complexity, for example stressing her willingness at the end to forgive those who have wronged her. Well-chosen quotations illustrate Oliphant's approach to her theme, and the lesser characters are shown to be well balanced in the structure of the book. Some details are handled

superficially by the reviewer, such as the love story and the character of Mrs Burton. But the reviewer is aware of the sharp social contrasts in the book.

619 Rev. of *At his Gates*. *The Observer*, 20 Oct., 2.

An improvement on MOWO's recent work. High praise for the heroine's ambivalent feelings on her husband, but this theme is not developed. The financial theme is too obviously topical, and some of the plotting is unconvincing. But Mrs Burton is a fine study. MOWO tends to describe her characters rather than show them in action.

620 Rev. of *Montalembert*. *The Pall Mall Gazette*, 26 Oct., 12.

MOWO described as a "rapturous" biographer; yet she does justice to M. In both M and his biographer "emotion is made supreme over judgment".

621 Rev. of *Montalembert*. *The Pall Mall Budget*, 26 Oct., 25.

Reprint of 620.

622 (John Tulloch), "Montalembert", rev. of *Montalembert*. *Blackwood's Magazine* 112 (Nov.), 595-609.

(Comparisons between Irving and Montalembert; MOWO's later biography is the more successful. Description of her researches, and favourable comments on her views.

623 G. A. Simcox, rev. of *Montalembert*. *The Academy*, 1 Nov., 401-3.

Largely on M; MOWO "has been too anxious to explain her hero" to let him speak for himself.

624 Rev. of *At his Gates*. *The Manchester Guardian*, 1 Nov., 7.

A fine analysis of the Drummond marriage, with regrets that MOWO did not develop it further. Mr Burton admired as an uncaricatured version of a familiar theme. An outstandingly perceptive analysis of the emotional anaesthesia of Mrs Burton. Other characters praised. The main criticism is of structural disjointedness: themes in early chapters are developed and then abandoned in a change of direction. **

625 Rev. of *At his Gates*. *John Bull*, 2 Nov., 758.

Included in a list of six novels; politely praised, with stress on the financial theme and on Mrs Burton - considered to be simply selfish and calculating. Admiration for the vivid ball scene.

626 "The November Magazines". *The Daily Review* (Edinburgh), 5 Nov., 5.

Includes six lines on *The Two Marys* in *Macmillan's Magazine*, "that sad, sweet story".

627 Rev. of *At his Gates*. *The Graphic*, 9 Nov., 439.

"New Novels". A great improvement on *Ombra*; high praise for Helen Drummond, but her mixed feelings about her husband ought to have been further developed. The bank crash is unpleasantly topical, and there are improbabilities in the plot. But it is pleasant to welcome back MOWO's former virtues.

628 Rev. of *At his Gates*. *The Spectator*, 16 Nov., 1461-2.

MOWO has no gift for plotting and the return from the dead is out of place in a serious novel; but her "subtle drawing of character" is the strength of the book. It is a mistake to deal with contemporary issues (the bank crash). The reviewer analyses with great admiration the characters of Mrs Drummond and Mrs Burton, but these character studies are structurally irrelevant; there has been no technical progress.

629 Rev. of *At his Gates*. *The Saturday Review*, 23 Nov., 676-7.

A careful subtle appraisal of the book, with special stress on the fine character studies of Helen Drummond and Clara Burton. It needs only to be more carefully "pulled together" to be MOWO's finest novel; the reviewer praises it for its lack of melodrama and for an understated, ironic tone, and for the use of dramatic contrast and antithetical balance in the scenes, but complains of dull love scenes and some improbabilities.**

630 Rev. of *Montalembert*. *The Spectator*, 23 Nov., 1490-2.

MOWO successfully handles the paradoxes of M, though she has not revealed all aspects of his character, and does less than justice to his liberty of thought. An interesting analysis of her methods as a biographer.

631 Rev. of *At his Gates. Vanity Fair*, 23 Nov., 163.

"Books to Read and Others". More powerful than her recent books. The reviewer gives conventional praise to the characters, especially Mrs Burton, and finds Stephen Haldane the most interesting.

632 Rev. of *Montalembert. The Guardian* (London), 11 Dec., 1551-2.

MOWO is praised for writing well and showing understanding of her subject, but severely blamed for extreme verbosity and overelaboration of every detail. But some of her views are approved.

633 Rev. of *Montalembert. The Saturday Review*, 14 Dec., 763-4.

MOWO has no real qualifications, no special expertise, and prefers to hero worship and to be "picturesque"; she has no "analytic quality" and lacks precision. She is better on M's educational reforms than on his religious beliefs, but there is much about him she does not know.

634 Rev. of *Montalembert*, second article. *The Saturday Review*, 21 Dec., 791-3.

The same subject continued; main stress on Montalembert, not on MOWO.

635 Rev. of *At his Gates. The Illustrated London News*, 28 Dec., 627.

"Novels". An ironic review; the heroine is considered tiresome and spoiled, and the book is made acceptable only by a change of heroine later in the novel. The hero's supposed drowning is also ironically handled.

1873

636 Rev. of *At his Gates. The Guardian* (London), 15 Jan., 82.

In spite of vivid colouring this shows "weariness and exhaustion"; the brilliant details are not integrated into the structure of the book, and the plot is diffuse and overstrained. The reviewer complains of "bitterness and cynicism" on religious matters. But he praises the insight into Mrs Drummond and Mrs Burton, and for the confrontation scene between Helen and the disgraced Burton; he admires other character studies, but considers them detached from the main structure of the book. *

637 (Abraham Hayward), rev. of *Montalembert. The Quarterly Review* 134 (Apr.), 415-56.

MOWO is well fitted for this biography because of her research; the reviewer praises her for her independence of judgement, and her spirited, if over-rhetorical, language. But she writes too much as a novelist and as a woman, giving a one-sided portrait; the reviewer redresses the balance by giving aspects of M that MOWO neglects.

638 (Norman MacColl), rev. of *May. The Athenaeum*, 9 Apr., 501.

Thirteen lines under "Novels of the Week". Admired; the Fifeshire scenes are attractive, and the deathbed scenes and three characters in the second volume are admired. The inevitability of the ending is justifiable.

639 Rev. of *May. The Spectator*, 26 Apr., 547-8.

MOWO's return to Scottish themes is welcomed and the reviewer is reminded of *Adam Graeme*. Praise for the heroine, for the vivid creation of atmosphere, and for the genuineness of the pathos; especially fine is the scene of the old laird after Tom's death. Praise also for the manipulation of traditional plot material, and for the humour; she is very good at creating fools. But Fanshawe is an unsatisfactory hero.

639a Rev. of *May. The Tablet*, 19 Apr., 498-9.

A truly remarkable review, written with high eloquence and elaborately metaphorical language, centring upon the sudden arrival of disaster in a quiet community. The reviewer values Oliphant highly as a very important writer and pays a prolonged and powerful tribute to the heroine whose strength and integrity have to cope with a difficult crisis (but she would have managed even better if she had been a Catholic). He concludes with admiration for the pathos of the portrayal of May's father, overwhelmed with grief for the death of two sons. Oliphant has recovered her true strengths after the weaknesses of previous novels.

(Since he includes *At His Gates* as one of these novels he cannot be the author of 618a.) He forcefully praises the strengths of *May*, which has "weight, sense, knowledge of character, incident, picturesqueness, and humour". *

640 Rev. of *May*. *The Examiner*, 3 May, 461-2. Signed "R".

An improvement on recent novels by MOWO; but there are too many deathbed scenes. A simple plot skilfully worked out; it is MOWO's best handled plot. The heroine is admired, and the hero is a change from the conventional novelistic hero. But most attractive of all is the Fife local colour and humour. May's unconditional love for her perhaps unrespectable sister-in-law is admired.

641 Rev. of *May*. *John Bull*, 3 May, 295.

In spite of a limited cast list the interest never flags, and the characters fit a meaningful pattern. The characters are true to life, and Fanshawe, Charles Heriot and Jean Hay-Heriot are praised.

642 Rev. of *May*. *The Saturday Review*, 3 May, 594-5.

A comment on over-production. Yet MOWO is always original, with an individuality of her own, and her characters are created from a warm-hearted imagination. May, Miss Jean and the Laird are admirable characters, but the other male characters are inadequately realised and Tom's wife and sister-in-law are caricatures, and this whole episode is insensitive. The May/Fanshawe love story is refreshingly unlike conventional love scenes in novels.

643 Rev. of *May*. *The Morning Post*, 13 May, 6.

A thoroughly Scottish book, and yet not provincial. A subtle evaluation of the heroine and of the inevitability of her love story; praise for the avoidance of stereotypes, and for skilled plotting - apart from the novelistic revelation of Tom's secret marriage. His widow is sentimentalised.

644 Rev. of *May*. *The Nonconformist*, 14 May, 492-3.

"Two Novels", the other being by Charlotte Yonge. MOWO never stoops to low sensationalism, does not repeat herself and always preserves "variety and freshness"; the characters of *May* are ordinary people vividly conceived and individualised. Praise for the Scottishness, for the plot, for the humour, and above all for the heroine, so unlike a novelistic heroine.

645 Rev. of *May*. *The Scotsman*, 16 May, 3.

"New Books and New Editions". Much better than some of MOWO's recent books; admiration for its restraint and freedom from sensationalism; it is all domestic and natural. The Scottish scenes are admired, but the dialect is not quite perfect. Some "epigrammatic passages" are considered to be a new departure in her work. *

646 (Geraldine Jewsbury), rev. of *Christian Melville*, new edn. *The Athenaeum*, 31 May, 692.

"Books for the Young". Very ironic about naive moralising, gross over-simplification of moral values, and over-theatrical writing. It is well meaning, but not wise. cf. 182.

647 (W. Lucas Collins), "Mrs Oliphant's Novels". *Blackwood's Magazine* 113 (Jun.), 722-39.

A review of *May*, preceded by a survey of MOWO's career from *Margaret Maitland* to *The Chronicles of Carlingford*, with special stress on *Katie Stewart* and *Salem Chapel*. Then a discussion of *A Son of the Soil*, highlighting the character of Lauderdale (727-9). The review of *May* (729-39) praises the heroine, Tom's death scene, and the originality of the treatment of love; and comments on the superiority of MOWO's women to her men, and on the humorous and reflective passages, with a final comment on golf.

648 Rev. of *May*. *The Observer*, 1 Jun., 2.

Not MOWO's best, but "natural", well balanced, and quiet in tone. The deliberately unorthodox love story is examined with interest, and Isobel and Agnes are admired.

649 Rev. of *May*. *The Graphic*, 7 Jun., 538.

"New Novels". An improvement on *Ombra* and *At his Gates*; it is well constructed and "hangs together"

well. May is an admirable heroine, but Fanshawe is "unsatisfactory". Mrs Charles Heriot is one of MOWO's finest portraits of a female fool.

650 (Sir Charles Wentworth Dilke), rev. of *Innocent. The Athenaeum*, 14 Jun., 757.
"Novels of the Week". Very severe: inferior to *May*, with an "idiot" for heroine, "a wicked fool for hero" and some very disagreeable characters, leading to a very sensational last volume with a very "unhealthy" trial scene.

651 Rev. of *Innocent. The Nonconformist*, 18 Jun., 626-7.
"A Romance and a Novel" (the romance being by Julian Hawthorne). Remarkable power but a much too painful story. The heroine, at first a moving study, becomes more and more unreal, and the story is morbid and sensational.

652 Rev. of *Innocent. The Literary World* (London), 20 Jun., 393-5.
A gossipy review, consisting largely of quotations and plot-summary, praising the book as "vivid" and "cleverly contrived", and more "natural" than *At his Gates*.

653 Rev. of *Innocent. The Saturday Review*, 28 Jun., 859-60.
The reviewer repeats his estimate of MOWO from his review of *The Three Brothers* (536), but finds *Innocent* a "hurried ... undigested, and ... untrue" book. He analyses in detail the mental retardation of *Innocent* and considers that MOWO has failed in her intentions. But she is as good as Trollope in creating "good commonplace people", like some of those in the book. A protest against the "animal passion" of Frederick's love for 'Manda, and against MOWO's increasing hostility to men.

654 (J. R. Wise), rev. of *Innocent. The Westminster Review* 100 (n.s. 44) (Jul.), 259-60.
"Belles Lettres". Nine lines of protest against "wretched 'padding'"; the reviewer hopes MOWO will soon return to the "wholesome" and delightful style of her earlier work.

655 Rev. of *May* and *Innocent. The British Quarterly Review* 58 (Jul.), 247-8.
"Contemporary Literature". *May* is like the earlier Scottish novels, *Innocent* like *Agnes*; the serenity of the first balances the grimly disillusioned view of life of the second. The reviewer highly admires *May*, but also finds the study of *Innocent's* deprived mind fairly convincing; she is a "powerful" character study. Both novels are weak on plot, strong on character. **

656 Rev. of *Innocent. The Graphic*, 5 Jul., 10-11.
"New Novels". Eleven lines only, since the novel was serialised by *The Graphic*; it will not disappoint MOWO's admirers.

657 Rev. of *May. The Glasgow Herald*, 10 Jul., (3).
It is "quiet and unsensational", and character is of more interest in it than plot; the elaboration of detail spreads the interest evenly. Admiration for the scenic description, for Aunt Jean, and for "racy idioms".

658 Rev. of *Innocent. Vanity Fair*, 12 Jul., 15.
"Books to Read and Others". Considered to have been written in haste; it is sensational, its heroine is uninteresting, and the story uncomfortable. Some of MOWO's "sketches" are vividly and economically created.

659 Rev. of *Innocent. The Pall Mall Gazette*, 17 Jul., 11-12.
A prolonged, detailed, heavily ironic summary of *Innocent's* character and story. It is amazing that MOWO should wish to create sympathy for such a heroine; but the other characters are admired; even the men are "not unlikable".

660 (R. H. Hutton), rev. of *Innocent. The Spectator*, 19 Jul., 925-6.
A study of the workings of MOWO's imagination, and a careful, respectful analysis of the character of *Innocent*; she is implausible, but MOWO's conception must be respected. The story is original and powerful and the trial scene is admirable. **

- 661 Rev. of *Innocent*. *The Pall Mall Budget*, 19 Jul., 25-6.
Reprint of 659.
- 662 Rev. of *May*. *The Daily News*, 28 Jul., 2.
"Recent Novels". There is a reference back to other novels, including *Innocent*. Praise for the story and the characters and its freedom from "affectation"; it is original and entertaining.
- 663 Rev. of *May*. *The Pall Mall Gazette*, 13 Aug., 10.
MOWO has learned from criticism and curbed her mannerisms, but the result is rather thin and facile. The women are "sharply individualised", but the men are "vague and unreal". The Scottish local colour is admired, but there are too many deaths.
- 664 Rev. of *Innocent*. *The Morning Post*, 14 Aug., 3.
The heroine, "a nonentity", is a serious mistake; MOWO has aimed at originality with disastrous effect. But the Eastwood household is admired - and the reviewer does find some scenes involving *Innocent* moving and convincing; and the plot is admired. The book is written "hastily and carelessly".
- 665 Rev. of *May*. *The Pall Mall Budget*, 16 Aug., 27.
Reprint of 663.
- 666 Rev. of *Innocent*. *The Guardian* (London), 27 Aug., 1119.
"Three Novels". The novel is a "study" in which MOWO makes an imaginative effort to enter into a deprived mind; the main story is "strange, wild", but not viewed with any distaste. The Eastwood household provides the main charm of the book.
- 667 Rev. of *Innocent*. *The Manchester Guardian*, 3 Sep., 7.
A remarkably perceptive study of *Innocent*'s disorientation, which is considered realistic; but later developments of the character are less convincing. The plotting is less successful than the characterisation; the women are admired, as is the "ironical humour" in handling the weaker men. *
- 668 Rev. of *Innocent*. *The Times*, 9 Sep., 4.
Included in a list of novels. The reviewer praises MOWO's middle-aged and elderly ladies in several novels; he finds *Innocent* "intangible and vague", and considers Fred the most original character in the book, and notes that "whirlpools of passion" lurk below the surface of respectable life in the story.
- 1874
- 668a "A Glance Around", *The Illustrated Review* n.s.1:115 (4 Mar), 156-7.
Includes a comment on Oliphant's visit to Florence, supposing she is there to write a novel.
(Other brief references to Oliphant in *The Illustrated Review* are not worth recording.)
- 669 Rev. of *Montalembert*. *The Times*, 9 Mar., 4.
Almost entirely on M; the book is useful, but cannot be called a perfect biography.
- 670 (Norman MacColl), rev. of *For Love and Life*. *The Athenaeum*, 9 May, 627.
"Novels of the Week". Eight lines of total dismissal; unworthy of MOWO, unlike *May*.
- 671 Rev. of *For Love and Life*. *John Bull*, 16 May, 337.
A high estimate of MOWO's status, followed by an admiring study of the characterisation and the "lively style". A discussion of the book as a sequel to *Squire Arden*. The bigamy theme is disliked, and Mr Tottenham is too farcical; but the Loch Arroch scenes and the love story are admired.
- 672 Rev. of *For Love and Life*. *The Graphic*, 23 May, 503-5.
"New Novels". MOWO praised for "finished and artistic workmanship" and for revealing the tragedy below the surface of ordinary life. But in *For Love and Life* she makes a new departure: she studies the

surface of life rather than its depths, and her tone is characterised by "bright humour". She can create a character in a few sentences; the reviewer singles out characters for praise, including the Loch Arroch family and Mr Tottenham. Edgar ought not to have been revived from an earlier novel. *

673 Rev. of *For Love and Life*. *The Daily News*, 26 May, 3.

The reviewer admires the story and all the characters, and yet is disappointed: the book lacks a centre of interest and there is no graduation in the characters, no perspective. A comparison with Trollope.

674 Rev. of *Innocent*, new edn. *The Nonconformist*, 3 Jun., 536.

Unhealthy, overloaded with pain and sensationalism; but there are individualising touches. *Innocent* is admirably presented, but in the end inconsistent and unnatural. cf. 651.

675 G.B.S. (probably George Barnett Smith), rev. of *For Love and Life*. *The Examiner*, 6 Jun., 598-9.

Inferior to the Carlingford series; MOWO's vein seems to be almost worked out. There is less tragic disillusion than there was, but the characterisation seems rather contrived, and the book is hastily written, resulting in an "invertebrate" effect. Edgar is admirable but we should not have to remember him from an earlier book. The bigamy subplot is "clumsily developed". But some scenes and characters are singled out for praise.

676 Rev. of *For Love and Life*. *Vanity Fair*, 13 Jun., 320.

Ten lines under "Books to Read and Others". Unworthy of its predecessors; Edgar is no longer interesting after *Squire Arden*.

677 Rev. of *Innocent*, fourth edn. *The Graphic*, 20 Jun., 595.

"New Novels". Eight lines under "New Novels"; the book will achieve "yet wider popularity".

678 Rev. of *For Love and Life*. *The British Quarterly Review* 60 (Jul.), 265-6.

"Contemporary Literature". Admiration for the charm of the writing and for the characterisation, especially Edgar. But the book is unworthy of MOWO; it is "thin", the story makes no progress and is overloaded with small detail, and the bigamy theme is novelistic.

679 Rev. of *Innocent*, fourth edn. *The British Quarterly Review* 60 (Jul.), 276.

"Contemporary Literature". The new edition justifies the high praise given in the earlier BQR review (655).

680 "Readable Books of the Last Few Months". *Vanity Fair*, 4 Jul., 13.

Includes a reference to *For Love and Life*: a "first-rate" novel if from another novelist, but disappointing from MOWO. cf. 676.

681 Rev. of *For Love and Life*. *The Morning Post*, 11 Aug., 3.

The reviewer analyses the typical Oliphant themes and praises *For Love and Life* for its wide-ranging social spectrum. MOWO's sole interest is in character, not plot, and her insight into Mrs Murray's disillusion with her family, and into Edgar's bewildered state of mind, is admired. The Tottenhams also are praised, but there is carelessness of detail. Each Oliphant novel has something fresh and original.

682 (Norman MacColl), rev. of *A Rose in June*. *The Athenaeum*, 15 Aug., 208.

Ten lines under "Novels of the Week". MOWO "at her best again"; praise for the characterisation - unduly stressed - but too "slight" to be popular.

683 Rev. of *A Rose in June*. *The Observer*, 23 Aug., 2.

MOWO's work is always "highly finished" but now lacks originality. The reviewer examines the study of Mr Damerel's indolence and of Rose's tangled emotions, and admires the portrayal of the curate. A comparison with Trollope.

684 Thornton Acland, rev. of *A Rose in June*. *The Examiner*, 29 Aug., 938-9.

Praised as "exquisite" and "graceful" and lacking pretension. MOWO's gift is for subtle analysis of

character; the reviewer finds Rose "bewitching" and relishes the ironic insight into Mr Damerel and Mr Incedon.

685 Rev. of *A Rose in June*. *The Graphic*, 29 Aug., 211.

"New Novels". This is MOWO at her best, returning to her earlier style before she wrote "sombre tragedies". Rose is "charming" but the uselessness of her life is noted, as is her father's indolence; her marital dilemma is analysed. MOWO praised for "vigour and variety".

686 Rev. of *A Rose in June*. *John Bull*, 29 Aug., 591.

Considered to be "a wonderful dissection" of Rose's heart. A florid plot-summary, concentrating on the theme of marriage without love and the unpleasantness of Rose's mother. Emphasis in detail on the excellence of MOWO's dialogue.

687 Rev. of *A Rose in June*. *The Spectator*, 29 Aug., 1093-4.

MOWO's gift is for "the delineation of the finer shades of character"; *A Rose in June* is slight but "admirable", yet plotless. High praise for the ironic portrayal of Mr Damerel, his wife and his curate, and for the ironic death scene; but Rose is entirely uninteresting.

688 Rev. of *A Rose in June*. *Vanity Fair*, 29 Aug., 124.

"Books to Read and Others". A partial return to her best style; the characters are conventional but carefully detailed. The mercenary mother is found intolerable, and the story fails to interest.

689 Rev. of *A Rose in June*. *The Daily News*, 1 Sep., 3.

"Recent Novels". Stress on prettiness; a slight but elaborately treated story. A sympathetic plot summary and admiration for the portrayal of Rose's parents.

690 Rev. of *A Rose in June*. *The Times*, 1 Sep., 5.

Although the reviewer uses the word "pretty" he very perceptively analyses the ironic insight into Mr Damerel and sees how this has made Rose what she is, and leads to the emotional trap into which she falls. One of MOWO's finest novels in its subtle artistry.

691 "A Reformed Novelist", rev. of *A Rose in June*. *The World*, 2 Sep., 13-14.

"The Paper Knife". Critics have encouraged MOWO's worst faults by injudicious praise; the reviewer then surveys her career, including non-fiction. Since the Carlingford series there has been a steady decline, but *Rose* is a return to her best manner, and Rose and her parents are among MOWO's finest character studies, although the plot and the other characters are conventional.

692 Walter Macleane, rev. of *A Rose in June*. *The Academy*, 12 Sep., 288-9.

This is a "delicate" painting of "still life"; MOWO has mellowed after Carlingford, and "gentle irony" has replaced satire. The reviewer admires the insight into Mr Damerel, and calls the book "idyllic", but lacking in the range and depth of the Carlingford stories.

693 "New Books - The Swarm of Novels". *The Illustrated London News*, 3 Oct., 331.

A discussion of the wide range of novels regularly produced, with special examination of *A Rose in June* and a novel by Mrs Braddon, which stand out in the crowd. A comparison between MOWO and George Eliot, MOWO being considered the less disillusioned of the two. The reviewer then concentrates on the clear-sightedness of the heroine of *A Rose* in escaping from her marital dilemma; and he praises the "remarkable truth" of the portrait of Mr Damerel.

694 Rev. of *A Rose in June*. *The Saturday Review*, 10 Oct., 475-6.

Although the plot is very slight, the reviewer admires the non-stereotyping of the characters in the love story: there are ambivalence, complexity and balanced sympathies. It is a convincing portrayal of country life, and its "delicate irony" indicates an acute observer, who is never cynical. The reviewer skilfully analyses the portrayal of Rose, her mother, and above all Mr Damerel, whose ironic death scene is very impressive. **

- 695 Rev. of *A Rose in June*. *The British Quarterly Review* 61 (Jan.), 249-50.
"Contemporary Literature". Praise for delicacy and subtlety. The portrayal of Mr Damerel is "masterly" - a Mr Micawber without caricature, and the death scene is a revelation of a new insight into life, startling yet convincing. Rose's marital crisis is almost tragic. MOWO has never surpassed this. *
- 696 Rev. of *The Story of Valentine and his Brother*. *The Literary World* (London), 19 Feb., 116-17.
More forceful than earlier novels; praise for insight into motivation. Individual characters singled out for enthusiastic comment. Plot-summary with quotations.
- 697 "Mrs Oliphant's Latest Novel", rev. of *Valentine and his Brother*. *The Nonconformist*, 24 Feb., 203.
The reviewer considers that the true theme centres on the gypsy mother, reminding him of Nathaniel Hawthorne, but he regrets that this theme is intermingled with less valuable material. However, MOWO makes use of complex plotting to interweave her themes and to soften what would otherwise be too painful. The novel is truly psychological, but also "popular and mixed". The reviewer admires its rich complexity, its scene setting and its "racy humour". *
- 698 Rev. of *Valentine and his Brother*. *The Scotsman*, 26 Feb., 3.
The characters are less memorable than those in the Carlingford novels, but they are full of dramatic energy. A faithful portrayal of a particular phase of society, with good dialogue and vigorous description, and an unoriginal story well handled. Highest praise for the gypsy mother; praise also for Richard.
- 699 (Norman MacColl), rev. of *Valentine and his Brother*. *The Athenaeum*, 290.
"Novels of the Week". Enthusiastic, but very brief. Perhaps MOWO's best book.
- 700 "Mrs Oliphant's New Story", rev. of *Valentine and his Brother*. *The Manchester Guardian*, 5 Mar., 7.
MOWO praised for conscientious handling of character; the reviewer shows understanding of the gypsy mother and of the hardening of Richard's character. The grandparents are the central characters. MOWO avoids squalid themes and prefers to concentrate on a pleasant atmosphere and a "flowing" style.
- 701 Rev. of *Valentine and his Brother*. *John Bull*, 6 Mar., 165.
Included in a list of six novels. High praise apart from an improbable plot. Summary of the twin-brothers theme; praise for the love story, the gypsy mother and above all the grandparents, and for some "clever and effective scenes".
- 702 Rev. of *Valentine and his Brother*. *The Graphic*, 13 Mar., 251.
"New Novels". MOWO has returned to her *Margaret Maitland* manner; it is less powerful than *Salem Chapel*, but "healthier". A summary of the gypsy mother and twin brothers theme, with admiration for all characters, especially Richard - except that his "insane folly" (marrying the gypsy) is scarcely credible.
- 703 Rev. of *Valentine and his Brother*. *The Saturday Review*, 20 Mar., 389-90.
All the characters behave irrationally, the gypsy mother is quite incredible and self-contradictory, and the whole story is impossible. The reviewer complains of verbosity, authorial intrusion, and too much stress on feelings. He discusses the heredity and environment theme and finds it inconsistently handled; he gives his admiration only to Valentine. The villain is entirely unconvincing.
- 704 (John Dennis), rev. of *Valentine and his Brother*. *The Spectator*, 27 Mar., 407-9.
Praise for "force and vivacity" and for "discriminating touches"; it is full of truth to life. Admiration for the Scottish scenes, and for the love story, for the grandparents, but above all for the truly realistic gypsy mother. There are some regrettable mannerisms.
- 705 G.B.S. (probably George Barnett Smith), rev. of *Valentine and his Brother*. *The*

Examiner, 27 Mar., 358-9.

Over-production has not weakened her, although *Valentine* is not as good as the Carlingford series. MOWO's plots are always well handled, and the characters are individualised; the reviewer finds the gypsy mother a remarkable study of character.

706 Rev. of *Valentine and his Brother*. *The Glasgow Herald*, 27 Mar., 3.

Perfect on Scottish themes, perhaps less so on Eton. Admiring details of the Scottish episodes. MOWO praised for being "health[y] and ... unobjectionable" and for writing "like a lady".

707 Rev. of *Valentine and his Brother*. *The Observer*, 28 Mar., 2-3.

MOWO has reverted to her pre-Carlingford manner. and is less forceful, but much "kindlier" than in Carlingford. Richard's marriage to the gypsy is implausible, but otherwise the characters are admirable, the older ones even finer than the younger; but the plot is too obvious.

708 Rev. of *Valentine and his Brother*. *The British Quarterly Review* 61 (Apr.), 546-8.

"Contemporary Literature". The reviewer protests in detail that MOWO has sacrificed what should have been her true theme, the study of the gypsy mother's tragic predicament, in favour of an ingenious plot; and the central psychological question remains unresolved; but he admires the study of Scottish life, the dramatic effects, the intermingling of comedy and pathos, and for the portrayal of Lady Eskside. The novel is truly rich and complex in theme and tone. *

709 Rev. of *Valentine and his Brother*. *The Morning Post*, 3 Apr., 3.

A very eloquent tribute to what the reviewer sees as an almost faultless book, with an ability to enter into the motivation of a wide range of characters, and in the simplest and most effective of language. Praise for the ever-present humour. The gypsy mother is entirely credible, and the complex emotions of other characters are finely analysed.

709a Rev. of *Valentine and his Brother*. *The Tablet*, 3 Apr., 426-7.

The central theme of this review is that love making is rightly subordinated to other themes. In this the reviewer is strikingly echoing Oliphant's own views, and we can scarcely find this dislike for romantic love in other reviews. (But see item 36.) The reviewer highlights love which is more important, the love between parent and child and the love between brothers, themes which Oliphant handles successfully. The improbabilities of the story do not matter and indeed it is good for novelists to transcend banal reality and explore imaginative possibility,

The handling of the plot is praised; the interest of the story is sustained throughout the book by a small group of characters who are all well understood. **

710 Rev. of *Valentine and his Brother*. *Vanity Fair*, 5 Jun., 314.

Ten lines under "Books to Read and Others". Polite, undiscriminating praise: well plotted, no sensationalism, a "good sketch" of the gypsy, easy in tone.

711 Walter Macleane, rev. of *Valentine and his Brother*. *The Academy*, 3 Jul., 7-8.

MOWO compared with Balzac; she is gentler, less satirical. *Valentine* deals with an extraordinary theme", and deals with it successfully, with much picturesqueness and pathos.

712 Rev. of *A Rose in June*, new edn. *The Graphic*, 10 Jul., 39.

Brief reference under "New Novels": "fresh and pleasant".

713 Rev. of *A Rose in June*, Standard Edition. *The Glasgow Herald*, 17 July, 3.

MOWO is as fresh as in the Carlingford series; there is no story, but good characters, and another Oliphant parson.

714 Rev. of *A Rose in June*, Standard Edition. *The Scotsman*, 20 July, 2.

Ten lines under "New Books and New editions"; readers are sure to like it.

715 "Notes and News". *The Academy*, 7 Aug., 140.

Includes a paragraph giving advance notice of *Makers of Florence*, which will be popular rather than scholarly.

715A (Henry James), rev. of *Whiteladies*. *The Nation* (NY), 23 September, 201-2.
Discussion of the "phenomenon" of MOWO, so prolific and yet maintaining a fairly high standard. "Considering the quantity, the quality is quite remarkable." Complains of unused potentialities in the plot of *Whiteladies* and some over ingenuity; and some characters who are inadequately developed. James remains unable to decide whether MOWO has enough talent to do much better if she chooses. But he notes in her work "a greater general intellectual force" than we usually expect in lady novelists. (Although American this review must be included, in view of James's influence on the reputation of MOWO.) **

716 Rev. of *Whiteladies*. *The Times*, 30 Sep., 4.
Written "with practised ease and grace", but with mannerisms. The reviewer comments on the religious theme, and admires the humour, noting that the humorous situations grow out of the tragedy, as with the blackmailer Giovanna.

716a "Some of the Magazines for October". *The Tablet*, 23 Oct, 524.
Includes a neat five-line summary of *The Curate in Charge*, serialised in *Macmillan's Magazine*.

717 Rev. of *Valentine and his Brother*. *The Times*, 14 Dec., 3.
The plot is "artless"; but the reviewer admires the characterisation, the implied satire on class-consciousness, the idyllic Scottish scenes, and the ironic anti-climax at the end.

718 Rev. of *Whiteladies*. *Vanity Fair*, 25 Dec., 361.
Seven lines under "Books to Read and Others". Although too long, it is praised in general terms for simple style and natural characterisation.

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719 Rev. of *The Curate in Charge*. *The Nonconformist*, 19 Jan., 62-3.
The reviewer notes MOWO's lack of respect for conventional narrative methods and denouements, and appreciates her treatment of love stories; he observes that in *Curate* she avoids "the dark shadows of psychological researches" of earlier novels and concentrates on acute social observation spiced with "cynical smartness". The novel compared with the Carlingford series. An effective plot summary, praising the insight into Mr St John. In spite of typical Oliphant carelessness the novel is remarkable for its originality, its insights, and its humour. **

720 Rev. of *The Curate in Charge*. *Pictorial World*, 22 Jan., 358.
Not as good as *Salem Chapel*; it is only "a sketch" incompletely filled in and with little plot. Yet it has "the touch of the artist", and the characters of Mr St John (compared with Dickens's Mr Dorrit, and with the Vicar of Wakefield), Cicely and the new curate are admired.

721 Rev. of *The Curate in Charge*. *The Scotsman*, 25 Jan., 3.
"New Books and New Editions". This is MOWO at her best, a simple story relying entirely on its insights into character. Praise for the contrasting St John and Mildmay; MOWO's clerical portraits are second only to Trollope's.

722 Rev. of *The Curate in Charge*. *The Morning Post*, 3 Feb., 3.
The humour and pathos vitalise what would otherwise have been a trivial story. The reviewer admires the portrayal of Mr St John, his daughters' "smothered contempt" for him, and the role of the governess - but he cannot in the end give it the highest praise.

723 Rev. of *The Curate in Charge*. *The Times*, 3 Feb., 4.
The reviewer considers MOWO the authority on all Church matters, and admires the analysis of character in Mr St John and in Cicely, and delights in the ironic proposal scene and other ironies. This is MOWO

back in her best vein.

724 (J. M. Collyer), rev. of *The Curate in Charge*. *The Athenaeum*, 197.
"Novels of the Week". A novel of character with little incident. Collyer admires the contrast between the two sisters and the portrayal of Mr Mildmay, but entirely misses the ironies of the book.

725 Rev. of *The Curate in Charge*. *The Saturday Review*, 5 Feb., 179-80.
The reviewer complains of "diffuseness" and of lack of knowledge of the Church of England; but he analyses in admiring detail the ironic presentation of Mr Mildmay, although the portrait, he considers, shows MOWO's self-indulgence. He is not entirely convinced with Mr Mildmay. He notes MOWO's feminism, and discusses the ecclesiastical problems posed by the book.

726 Rev. of *The Curate in Charge*. *The Graphic*, 19 Feb., 179.
"New Novels". Highly admired, but cannot rank with the powerful novels which have made MOWO's name. Praise for the portrayal of Mr St John and for the absurd proposal scene.

727 Rev. of *The Curate in Charge*. *The Queen*, 19 Feb., 124.
A gushing, unperceptive review, seeing Mr St John as a noble figure and entirely missing the irony, and seeing the novel as a study of the sorrows below the surface of everyday life.

728 Richard F. Littledale, rev. of *The Curate in Charge*. *The Academy*, 4 Mar., 124.
Littledale complains of the abrupt "huddled up" ending; but he admires the story as true to life, apart from some misinformation on Anglican matters. Comparisons with Carlingford in the handling of a clerical theme; and Mr St John is compared with Trollope's Mr Harding. The daughters are admired, but Mr Mildmay is more conventional. MOWO lacks the final courage to defy the marital-ending convention.

729 Rev. of *The Curate in Charge*. *Vanity Fair*, 4 Mar., 130.
"Books to Read and Others", the only item. Praised for "charm", but it is not strong on construction or detail. The ambiguous ending is considered unsatisfactory.

730 Rev. of *The Curate in Charge*. *The Pall Mall Gazette*, 9 Mar., 12.
A rather cool review, finding improbabilities of characterisation, but admiring the ironic insight into Cicely's loss of caste. The governess is considered a regrettable stereotype, but Mr St John is a relief from the usual clerical paragon of novels. Most of the characters lack common sense.

731 Rev. of *The Curate in Charge*. *The Pall Mall Budget*, 11 Mar., 24.
Reprint of 730.

732 "Mrs Oliphant's Latest Novel", rev. of *The Curate in Charge*. *The Examiner*, 18 Mar., 938-9.
A comparison with *A Rose in June*. The reviewer admires the book for its consistency of tone, its simple, everyday plot, and its portrayal of Mr St John. MOWO's productivity had not damaged her art; she rivals Trollope in portraying the clergy. The reviewer takes a happy ending (i.e. marriage) for granted.

733 (Alexander Innes Shand), "Recent Scotch Novels". *The Edinburgh Review* 143 (Apr.), 317-52.
Deals with *Margaret Maitland*, *Merkland*, *Harry Muir*, *Katie Stewart*, *The Minister's Wife*, and *Valentine and his Brother* (323-36), four novels by George Macdonald and two by William Black. On MOWO: praise for unity of tone in some novels, for sensitivity to humble Scottish life, for a soberly poetical and moralistic approach (esp. in *Harry Muir*), and for tragic and dramatic power. *The Minister's Wife* has more "finish" and "harmony" than *Valentine* and is more "searching and profound".

734 Rev. of *The Curate in Charge*. *The Manchester Guardian*, 3 Apr., 7.
MOWO has chosen the method that suits her to perfection: a story with little plot or incident, giving her scope to develop character through "mutual contrast and contact in speech and deed". The reviewer subtly analyses Mr St John - who is portrayed from within - admires the ironic proposal scene, and praises Cicely,

but considers Mr Mildmay "a mere clever description".**

735 (Meredith Townsend), rev. of *Phoebe, Junior*. *The Spectator*, 17 Jun., 769-70.
Praise for skilful insight into feminine character and into the English middle classes; *Phoebe, Junior* shows a new power to achieve tragedy without melodrama, and is distinguished by "quiet observant writing". Tozer and Phoebe are admired, although Phoebe should have been handled rather more ironically. MOWO's irony ("restrained, satirical humour") is also praised.*

736 Rev. of *Phoebe, Junior*. *The Examiner*, 17 Jun., 688-9.
"Recent Novels". MOWO admired as a morally uplifting novelist, largely unharmed by productivity; she writes on ordinary people brought vividly to life. *Phoebe, Junior* is not equal to Salem Chapel in analysis of motivation. MOWO shows bias against Dissenters, but avoids sensationalism. Phoebe's pursuit of Clarence Copperhead is unacceptable, but the May family arouses sympathy, and MOWO's "grace of style" is found everywhere.

737 "The Magazines". *The Illustrated London News*, 17 June, 594.
Includes ten lines on the opening episode of *Carità* in *The Cornhill*, admired for "tragic power".

738 Rev. of *Phoebe, Junior*. *The Times*, 21 Jun., 5.
A comparison with Trollope. MOWO's wide-ranging sympathies on church matters noted. Admiration for Phoebe's "independent nature" and for other characters - and for MOWO's analysis of the class structure. But the reviewer objects to Phoebe's calculating marriage.

739 (J. M. Collyer), rev. of *Phoebe, Junior*. *The Athenaeum*, 24 Jun., 851.
"Novels of the Week". The analysis of Dissent is amusing but not unfriendly. The reviewer admires Phoebe as a study of a not too highly moral character who rises to heroism. Mr May is considered to be a repulsive character, but Ursula, as a contrast to Phoebe, is admired.

740 Richard F. Littledale, rev. of *Phoebe, Junior*. *The Academy*, 24 Jun., 605.
"New Novels". Much better than sequels often are; the book "represents a more modern phase of nonconformity". Detailed analysis of Phoebe, who is generally understood by the reviewer, except that her mercenary marriage is considered "an artistic fault". Tozer is as good as he was in Salem Chapel and his social class is well portrayed. Mr May is less effective than Mr Damerel in *A Rose in June*.

741 Rev. of *The Curate in Charge*. *The Glasgow Herald*, 29 Jun., 3.
The novel shows the experienced writer, and is marked by "reticence" and a "masterly polish", by lack of sensationalism, and by a rural atmosphere. It is a simple domestic episode, and a protest against injustice in ecclesiastical life - and yet the reviewer finds himself disappointed after earlier Oliphant novels.

742 Rev. of *Phoebe, Junior*. *The British Quarterly Review* 64 (Jul.), 237-8.
"Contemporary Literature". There are references to *Whiteladies* (considered unrelievedly cynical) and to *The Curate in Charge*. In Phoebe she is unfair to Dissent, apparently to counterbalance her severity on the Church in previous novels. But the story is well constructed, and "shows all her old knack of analysis"; yet inferior to the earlier Chronicles because "less real, less convincing" and too much a "caricature". *

743 "Dissent in Fiction", rev. of *Phoebe, Junior*. *The Nonconformist*, 5 Jul., 675.
A closely argued study of the book, complaining of inaccuracy about Dissent, and of the consistent distorting of the characters to fit MOWO's theme, in spite of her concern to be impartial. There is a feeling of "doubleness", but also evidence of "real insight", which is never sustained. Tozer is a Dickensian grotesque. But if MOWO would conquer her faulty English she could be a very fine novelist.

744 Rev. of *Phoebe, Junior*. *The Pall Mall Gazette*, 5 Jul., 12.
MOWO here shows her familiarity with lower middle-class life. Phoebe is an admirably well balanced character, and Mr Copperhead is no caricature. Various other characters are admired, and the "moral ruin" of Mr May is very moving. The reviewer is sympathetic to Phoebe's pursuit of Clarence.

- 745 Rev. of *Phoebe, Junior. The Literary World* (London), 7 Jul., 3-6.
The reviewer is enthusiastic about the world of Carlingford, but complains that MOWO is ill informed and malicious about Dissent. However, the clergy of all faiths are treated equally severely, and the book, though careless, is enjoyable.
- 746 Rev. of *Phoebe, Junior. The Graphic*, 8 Jul., 38.
"New Novels". Carlingford always stimulates MOWO's powers, and here she is at her best. The reviewer praises Phoebe (with mixed feelings about her pursuit of Clarence) and considers the story of Mr May truly tragic. He and Ursula are among MOWO's finest characters. Tozer briefly quoted with relish.
- 747 "The Magazines". *The Illustrated London News*, 8 Jul., 27.
Includes ten lines on the latest episode of *Carità* - the death of the mother.
- 748 Rev. of *Phoebe, Junior. The Pall Mall Budget*, 8 Jul., 23-4.
Reprint of 744.
- 749 Rev. of *Phoebe, Junior. Vanity Fair*, 8 Jul., 33.
"Books to Read and Others". Considered "charming" and superior to most contemporary novels. High admiration for Phoebe.
- 750 Rev. of *Phoebe, Junior. The Saturday Review*, 22 Jul., 112-13.
Comparison between Phoebe and Lucilla Marjoribanks. MOWO's bias against men is noted, and the book is considered to carry to excess, and to caricature, its satirical themes. MOWO easily overrides difficulties "as if they did not exist". The reviewer finds Phoebe amusing and interesting.
- 751 Rev. of *Phoebe, Junior. The Scotsman*, 4 Aug., 2.
"New Books and New Editions". A comparison with George Eliot; MOWO is less profound but has a distinctive manner of her own. There is exaggeration in *Phoebe*, but used to good effect with "satiric power". MOWO is unfair but entertaining about Dissent; detailed commentary on her inaccuracies.
- 752 "The Magazines". *The Illustrated London News*, 12 Aug., 163.
Includes five disappointed lines on the latest episode of *Carità*.
- 753 Rev. of *Carità. The Times*, 18 Aug., 4.
A review of the unfinished novel still running in *The Cornhill*, because the reviewer disapproves strongly of the euthanasia theme. MOWO has become irresponsible and has used her dramatic powers to bad effect and neglected good taste; she appears to be desperate for sensationalism.
- 754 Rev. of *Phoebe, Junior. The Observer*, 20 Aug., 2.
A very condescending review; the book is considered commonplace, Phoebe not very interesting, and Mr May unconvincing; the treatment of Dissent is "odious", but done very well.
- 755 Rev. of *Phoebe, Junior. The Morning Post*, 24 Aug., 3.
High enthusiasm for MOWO's return to her best manner; eloquent praise of Phoebe, whom we admire but cannot love. Tozer is good as in *Salem Chapel* and Mr May is a fine study of moral inadequacy. The reviewer also admires the portrayal of Mr Copperhead and of a dissenting clergyman's conflict with his flock.
- 756 "The Magazines". *John Bull*, 9 Sep., 595.
A reference to the latest instalment of *Carità*; the reviewer welcomes the new material after the "heathenish" and "morbid" euthanasia passages earlier.
- 757 Rev. of *Phoebe, Junior. The Glasgow Herald*, 21 Sep., 2.
An enthusiastic summary concentrating on the humour, but also admiring the tragedy of Mr May. Phoebe is highly admired, and her marriage to Clarence accepted, including her wish to use him for a vicarious career.

- 758 (Perhaps Ella Jane Curtis), "Literary Cliques and Critics". *Dublin University Magazine* 88 (Nov.), 620-5.
A comment on the lack of correlation between critical approval and the value of novels reviewed. On p. 621 *The Curate in Charge* is praised as an "exquisite little idyll"; but if MOWO's name were unknown it might not have been printed.
- 759 "Italy". *The Times*, 30 Nov., 3.
Includes a review of *The Makers of Florence* among other books. Admired for its use of the "art of the novelist" and for its insight into religious figures; but MOWO's range is too narrow; praised for the Dante, Fra Angelico and Savonarola chapters.
- 760 Rev. of *The Makers of Florence*. *The English Churchman and Clerical Journal*, 14 Dec., 2.
Highly enthusiastic, especially on the Savonarola chapters; theological comments on Dante. MOWO's eloquent style admired, but the book is not well arranged.
- 761 John Addington Symonds, rev. of *The Makers of Florence*. *The Academy*, 16 Dec., 577-8.
The book is written lovingly but confines itself to those men whom MOWO understands, and omits too much, making it "one-sided". But its eloquence makes it attractive and vivid. Good on Fra Angelico and Savonarola, but weak on art criticism.
- 762 Rev. of *The Makers of Florence*. *The Daily News*, 19 Dec., 2.
"Illustrated Books". Praise for the "charm" of MOWO's style. for her imaginative power, and for her passion for her theme. The Dante and Savonarola chapters admired.
- 763 Rev. of *The Makers of Florence*. *The Scotsman*, 21 Dec., 2.
"New Books and New Editions". Highly enthusiastic, except for a complaint of straining after effect in early pages. The biographical approach is a success, and the Dante and Savonarola chapters are admirable.
- 764 Rev. of *The Makers of Florence*. *The Examiner*, 23 Dec., 1442-3.
Described as a "Christmas book"; MOWO is not an original researcher, but has the gifts of a story-teller. The Dante and Savonarola chapters are admired for the vivid pictures of their subjects.
- 765 (James Macdonnell), "The Art and the Religion of Florence", rev. of *The Makers of Florence*. *The Spectator*, 30 Dec., 1644-5.
Does not give a wide enough view of Florence; but MOWO is admired for her sensitivity on religious matters, and for the Dante chapter. Most space given to Savonarola, comparing the treatment with that in *Romola*; MOWO's treatment is admired, but found incomplete.
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- 766 Rev. of *The Makers of Florence*. *The British Quarterly Review* 65 (Jan.), 226-8.
"Contemporary Literature". Praise for MOWO's versatility, her "creative faculty", her interest in the unusual; she delights in saints and sinners, but not in those in the middle range. The Dante chapters less good than the others.
- 767 "Magazine Literature". *The Church Quarterly Review* 3 (Jan.), 380-93.
Includes, p. 390, a reference to MOWO, complaining of the treatment of euthanasia in *Carità*, still being serialised in *The Cornhill*. The portrayal of the dying mother is admirable, but the apparent tolerance of euthanasia, in a serial whose ending is unforeseen, is indefensible. (Written by a woman novelist unidentified but referred to later in *The Academy*: see 810.)
- 768 Rev. of *The Makers of Florence*. *The Westminster Review* 107 (n.s. 51) (Jan.), 275-6.
"History and Biography". Eight lines of polite admiration, praising the Dante chapters above all.

- 769 Rev. of *The Makers of Florence*. *The Manchester Guardian*, 4 Jan., 7.
The book is readable but incomplete; MOWO is one-sided and too picturesque and "rhetorical"; good on Dante, "greatest on Savonarola".
- 770 (Sir Henry Churchill Maxwell Lyte), rev. of *The Makers of Florence*. *The Athenaeum*, 6 Jan., 14-15.
It consists of "slight biographical sketches" which need pruning. Good on Dante, balanced on Savonarola.
- 771 Rev. of *The Makers of Florence*. *The Illustrated London News*, 6 Jan., 22.
The book is enthusiastic but verbose; too much detail is given to Savonarola, although the narrative is sympathetic. The reviewer is ironic about Florence, which is beautiful only at the right time of year.
- 772 Rev. of *The Makers of Florence*. *John Bull*, 6 Jan., 10.
The book is incomplete, but admirable within its limits, especially on Dante, on whom she writes with the skills of a novelist.
- 773 Rev. of *The Makers of Florence*. *The Nonconformist*, 10 Jan., 38-9.
The reviewer agrees with earlier reviewers that the book shows a novelist's art and delights in the extreme in human nature. In *Florence* she is eloquent, but only on what suits her mood; her approach is selective, but her biographical insights are convincing. The Fra Angelico and Savonarola chapters are the finest. *
- 774 Rev. of *The Makers of Florence*. *The Graphic*, 20 Jan., 63.
"The Reader". A pleasant, but over-exuberant, book, but it suffers by comparison with *Romola*. The reviewer prefers the shorter articles, but admires the Savonarola chapters.
- 775 Rev. of *The Curate in Charge*. *Public Opinion*, 27 Jan., 105.
The reviewer concentrates on the book's exposure of the evil of absentee rectors; and then gives an enthusiastic, but entirely unperceptive, plot-summary, with admiration for all characters.
- 776 Rev. of *The Makers of Florence*. *The Pall Mall Gazette*, 13 Feb., 11-12.
Shows the hand of a novelist; sometimes inaccurate in detail, but the human values and descriptions are admirable, in spite of some prejudice. The Dante and Savonarola chapters admired with reservation.
- 777 Rev. of *The Makers of Florence*. *The Pall Mall Budget*, 17 Feb., 21.
Reprint of 776.
- 778 Rev. of *The Makers of Florence*. *The Saturday Review*, 24 Feb., 237-8.
This is mere "book-making", though good. There is "workmanship", but no originality of thought; too much padding and banality. But the Savonarola chapters are admired.
- 779 Rev. of *Phoebe, Junior*. *The Contemporary Review* 29 (Mar.), 757-8.
High praise for Phoebe, and for the distinctive quality of MOWO's female portraits in general. The reviewer analyses the complexity of Phoebe, derived from a true insight into what has made her what she is. He then discusses the feud between Church and Dissent and regrets that the suggested compromise is an evasion of the issue. *
- 780 "Lady Novelists no. VI: Mrs Oliphant". *London*, 10 Mar., 138-9.
Described as "the Lope de Vega of the modern novel", whose few masterpieces rank her just below George Eliot. Praised for humour, pathos and insight; her style is admirable, but at times thin and shallow. The linguistic richness of *Margaret Maitland* was never subsequently equalled. Her churchmen are vividly and searchingly portrayed, other male characters less so; her supreme achievement is in the portrayal of women, and in particular of maternal feelings. Final praise for the Carlingford series, followed by a tribute to MOWO's deep. wide-ranging humanity. **
- 781 (Ella Jane Curtis), "Fashion in Fiction: Some Recent Novels". *Dublin University*

Magazine 89 (Apr.), 427-33.

Discusses MOWO 429, 432-3. Admires her sense of humour and discusses *Phoebe, Junior* and *The Curate in Charge*; *Phoebe* praised for its effective, unsensational narrative and for the portrayal of Phoebe and Clarence Copperhead, *The Curate* for its delicate beauty, its quietness of tone, and its use of contrast. In spite of fine qualities MOWO is not a genius, simply an acute and intelligent observer.

782 "The World of Fiction". *The Church Quarterly Review* 4 (Apr.), 136-62.

Deals with MOWO 159-61. She is admired with reservations; she is versatile, she takes an outsider view of most of her characters, she analyses them with merciless irony, but she cannot make us love them. We merely admire MOWO's skill and ingenuity. The author notes her fondness for "supposititious children", especially in *Valentine and his Brother*, which is highly praised. (Evidently by the author of 767.)

783 "Celebrities of Florence", rev. of *The Makers of Florence*. *The London Quarterly Review* 48 (Apr.), 29-51.

Mostly a summary of the book, stressing Dante. Praise for MOWO's treatment of Fra Angelico and Savonarola.

784 Rev. of *The Makers of Florence*. *The Guardian* (London), 4 Apr., 451.

This is not a philosophical history, but is written for the ordinary lover of Florence; it is selective and anecdotal, and prefers vigorous narrative and character study.

785 Rev. of *Mrs Arthur*. *The Scotsman*, 23 May, 3.

"New Books and New Editions". MOWO has never before shown such insight into human nature. A comparison with Robertson's *Caste*. *Mrs Arthur* concentrates on a few characters in a skilfully constructed plot and all characters are portrayed "with unfailing dramatic and realistic power". The reviewer makes an effective analysis of Nancy.

786 (J. M. Collyer), rev. of *Mrs Arthur*. *The Athenaeum*, 26 May, 670.

"Novels of the Week". Collyer examines Nancy as a truly complex heroine, who arouses the reader's sympathy; and her family are treated with reasonable balance. Arthur is less admired, but other characters praised.

787 Rev. of *Mrs Arthur*. *Vanity Fair*, 26 May, 331.

"Books to Read and Others". Six lines of mild praise for characterisation and construction; less good than earlier books.

788 George Saintsbury, rev. of *Mrs Arthur*. *The Academy*, 9 Jun., 506.

Sainbury suggests that the novel is intended to show how detestable women can be, and only a woman novelist would venture on such a theme. He analyses the perversities of Nancy's behaviour, finding her at times understandable, at other times quite irrational. Arthur he considers very weak and Nancy's reformation unconvincing. But it is "a very delightful book".

789 Rev. of *Mrs Arthur*. *The Literary World* (London), 15 Jun., 378-81.

Largely plot-summary with naive comments. Arthur is considered foolish and his reunion with Nancy unlikely to be a success.

790 Rev. of *Mrs Arthur*. *The Saturday Review*, 23 Jun., 772-3.

A detailed, unsympathetic analysis of Nancy, whose reformation is unconvincing. Arthur feels that promises must be kept, but this is over-scrupulous, and it is a mistake for him to be reunited to Nancy. The reviewer comments on signs of hurry and of character stereotyping.

791 Rev. of *Carità*. *The Whitehall Review*, 23 Jun., 103-4.

A very hostile comment on the euthanasia theme. But there is much to admire, although the story seems to be "spun out". But the heroine is "inane" and the men unattractive, although minor characters are attractive. The convent scenes are the best.

- 792 Rev. of *Mrs Arthur. The Graphic*, 30 Jun., 614.
 "New Novels". In some ways resembles *Agnes*. Praise for skill in narrative and for the vulgar Bates family, a fine domestic group. A close analysis of MOWO's portrayal of Nancy, which has not fulfilled her intentions; she is a very unattractive heroine and her reformation is unconvincing. Yet a typically excellent Oliphant novel.
- 793 Rev. of *Carità. John Bull*, 30 Jun., 409.
 A "highly finished, thoroughly artistic work". But the euthanasia theme is unsuitable for a novel. The rest of the book is admired, especially the heroine and Miss Cherry; James Beresford is the most successful character and his platonic friendship for Mrs Meredith is admired.
- 794 Rev. of *Dante. John Bull*, 30 Jun., 409.
 Friendly reference under "Miscellaneous Notices".
- 795 "Mrs Oliphant's *Dante*". *The Daily Review* (Edinburgh), 3 Jul., 3.
 MOWO is inadequate for such a task, although a novelist's approach to Dante has its value. But the book is unworthy of the author of *Edward Irving*.
- 796 Rev. of *Mrs Arthur. The Glasgow Herald*, 5 Jul., 2.
 A conventional but effective plot-summary, with reasonable comments on Nancy, approval for the ending, and admiration for other characters.
- 797 Rev. of *Mrs Arthur. The Morning Post*, 5 Jul., 7.
 A new departure for MOWO; she creates an interest in "sordid scenes" and transmutes the commonplace. She revitalises the familiar theme of a socially discordant marriage; Nancy is complex and portrayed with humour, but her reformation is unconvincing. Other characters are praised.
- 798 Rev. of *Mrs Arthur. Vanity Fair*, 7 Jul., 4.
 "Readable Books of the Last Few Months". Praised as an agreeable change from conventional novels. cf. 787.
- 799 Rev. of *Dante. The Scotsman*, 13 Jul., 3.
 Inadequate on biography and background, but a good well-balanced study of the poetry; useful as a general introduction to Dante.
- 800 (Sir Charles Archer Cook), rev. of *Carità. The Athenaeum*, 14 Jul., 44.
 "Novels of the Week". MOWO's productivity is admired; *Carità* consists of "studies of characters in repose", examined at specific moments of development. The heroine is uninteresting; her father's platonic friendship for Mrs Meredith is the "most original portion of the book". Agnes Burchell, the Anglican nun, is a remarkable study. The book is very uneven and careless in detail.
- 801 M. Creighton, rev. of *Dante. The Academy*, 14 Jul., 30-31.
 Picturesque but superficial; MOWO's comments on the symbolism of the *Divina Commedia* are inadequate, and the book is "slipshod".
- 802 Rev. of *Carità. The Scotsman*, 17 Jul., 3.
 "New Books and New Editions". Not up to MOWO's usual standards, because the climax comes too early and is unconnected with what follows. But the "social pictures", the characterisation and the "grace and ease" of style are admired.
- 803 (Mrs O'Donnell), rev. of *Mrs Arthur. The Spectator*, 21 Jul., 921-2.
 Not MOWO at her best; the characters are at times tiresome. The Bates family are "Teniers-like", and the characterisation is considered to have the usual Oliphant qualities. Sympathetic plot-summary, admiring the insight into Arthur, praising the wedding scene, but finding Nancy's reformation and reconciliation with Arthur unconvincing because we have not followed Nancy's thought processes leading to this conclusion. (The author is probably Mrs J. O'Donnell, daughter of Francis Rawdon Chesney.)

- 804 Rev. of *Dante*. *The Examiner*, 21 Jul., 920.
Admired as "one of the best works on Dante in English", an effective introduction to the poet. Praise for the treatment of individual works.
- 805 Rev. of *Dante*. *The Graphic*, 21 Jul., 63.
"The Reader". The Foreign Classics series welcomed; *Dante* is a useful popular introduction, and the treatment of the *Commedia* is good.
- 806 Rev. of *Carità*. *The Queen*, 21 Jul., 48.
This is a study of "the minutiae of every-day life", and "a romance of middle age", with "cleverly conceived" characters. A discussion of "paradox" (i.e. irony) in certain characters. The book is "all detail".
- 807 Rev. of *Carità*. *The Tatler*, 21 Jul., 523.
"At the Publishers". Considered an unsatisfactory book; the euthanasia theme is unpleasant and unnecessary. But the heroine is admired, and so are Mrs Meredith's sons.
- 808 Rev. of *Dante*. *The Literary World* (London), 27 Jul., 60-62.
Enthusiastic; largely on Dante, not on MOWO.
- 809 (Arthur John Butler), rev. of *Dante*. *The Athenaeum*, 28 Jul., 103-4.
Butler complains of superficiality and inaccuracy; the book was written "in the intervals of novel-writing".
- 810 R.F. Littledale, rev. of *Carità*. *The Academy*, 28 Jul., 85-6.
Shows the "smoothness of effect" that results from experience; but it is one of MOWO's less successful books, inferior even to *A Rose in June*. The euthanasia theme is unpleasant and unsuitable to a "novel of manners"; Littledale refers back to 767, identifying the author as a woman novelist, but not naming her. The heroine and her lover are mere puppets. The book's strength is in its quieter touches and in the Anglican nunnery scenes.
- 811 Rev. of *Dante*. *The Queen*, 28 Jul., 71.
Fourteen lines; the book is "useful" and will encourage people to read further.
- 811a Rev. of *Foreign Classics for English Readers*, *The Aesthetic Review* no 10 (Aug. - Sep), 159.
In fact a review of Oliphant's *Dante*, the first of the *Foreign Classics* series. Praise for the high moral tone in all her work and for the excellent prose style and admirably lucid translations in this book. Signed T.S.F.
- 812 Rev. of *Dante*. *The Guardian* (London), 1 Aug., 1075.
Eleven lines at the end of the review section. MOWO has mainly been analytical, "with a quiet steadiness of purpose", but does not do justice to Dante.
- 813 Rev. of *Carità*. *Truth*, 2 Aug., 157.
"Books and Bookmakers". The euthanasia theme is "morbid" and "painful". The reviewer comments conventionally on the characters, admires the nunnery scenes, and praises the dialogue.
- 814 Rev. of *Carità*. *Public Opinion*, 4 Aug., 136.
MOWO has constructed a plot out of a few hints. Her distinctiveness as a novelist comes from her "originality of thought, [her] acuteness of perception" and her unfailing good taste; but she should not have chosen the theme of euthanasia - or excusable suicide; nor should she have written about "convent amours".
- 815 Rev. of *Carità*. *The Saturday Review*, 4 Aug., 145-6.
Devoted almost entirely to detailed protest at the euthanasia theme - which is cruel and evades the main issue; and MOWO's intention is unclear. *Carità* is a dull heroine, but Mrs Meredith, the platonic friend, is admired.

- 816 Rev. of *Carità. The Graphic*, 11 Aug., 139.
 "New Novels". The reviewer defends the euthanasia theme; an artist's freedom of choice must not be restricted. But the episode is structurally irrelevant; it introduces a quiet domestic story with a tragic prologue. The strength of the book depends on its portrayal of middle-aged people.
- 817 Rev. of *Dante. The Saturday Review*, 11 Aug., 185.
 Nine lines under "Minor Notices"; nothing new, "but a good general idea" of Dante.
- 818 Rev. of *Dante. The Tatler*, 11 Aug., 596.
 "At the Publishers". Gives an admirably "concise account" of Dante, but MOWO's verdict on him is not accepted.
- 819 Rev. of *Dante. The Daily News*, 14 Aug., 2.
 Very enthusiastic: "perfect mastery of her subject".
- 820 Rev. of *Dante. The World*, 15 Aug., 21.
 Ten lines under "Our Wednesday Book-Box". Described as "synoptical" and successful as such; the *Inferno* is treated at just the right length. MOWO should have explained the historical allusions.
- 821 Rev. of *Carità. The World*, 22 Aug., 20.
 Eleven lines under "Our Wednesday Book-Box". MOWO has made the most of very ordinary material, but the rest is often dreary, the heroine is insipid, other characters are commonplace, the euthanasia theme is treated dishonestly, and the convent wooing is unworthy of MOWO.
- 822 Rev. of *Carità. The Observer*, 26 Aug., 3.
 "[A]rtistically a failure" because the tragic, though "repulsive", prologue (the euthanasia) has no structural connection with the rest of the book. The reviewer examines the euthanasia theme and treats it sympathetically, but considers that what follows is entirely conventional, except for the admirably portrayed middle-aged characters.
- 823 Rev. of *Carità. The Morning Post*, 31 Aug., 3.
 Praise for MOWO's versatility and inexhaustibility; she shows her usual insight into motivation, in particular into self-delusion. The story and characters have an admirable inevitability; the reviewer finds complexity in the heroine, and admires above all the ambivalent portrayal of Mrs Meredith.
- 824 Rev. of *Dante. The Illustrated London News*, 1 Sep., 214.
 Brief but approving.
- 825 Rev. of *Mrs Arthur. The Daily News*, 4 Sep., 2.
 "Recent Novels". MOWO has "creative power" but not a powerful imagination; her plots are unremarkable, but there is always a clear purpose. The characters of *Mrs Arthur* are complex, and the Bateses are not vulgar but sympathetically portrayed. The reviewer gives a subtle analysis of Nancy - whose repentance comes structurally too late; he admires the quiet sobriety of tone. *
- 826 Rev. of *Mrs Arthur. The Examiner*, 29 Sep., 1238-9.
 The reviewer devotes all his space to the "tantrums" of the annoying but fascinating heroine; MOWO is too indulgent to her, and the reconciliation with her husband is not satisfactory, since her vulgarities are unmodified. Yet MOWO's partiality for her heroine is almost infectious.
- 827 Rev. of *Carità. The British Quarterly Review* 66 (Oct.), 533-4.
 "Contemporary Literature". The euthanasia theme "is an error artistically and morally", but the novel soon frees itself from this incubus and what follows is pleasant, with good characterisation and "clever semi-cynical remarks" (i.e. irony). Admiration for Agnes Burchell and Oswald Meredith.
- 828 Rev. of *Carità. The Daily News*, 4 Oct., 2.
 "Recent Novels". A fine review. MOWO is considered self-indulgent in her fondness for analysis of

motive; but the reviewer understands the treatment of the Beresfords and the use of clear-sighted irony, and compares MOWO with Balzac because of his "curious faculty for anatomising the moral organisation of his creations". He discusses at length the question of unity of tone, an area where MOWO is not successful, owing to the regrettably sensational opening chapters; and the themes and characters are not successfully interwoven. **

829 Rev. of *Carità. Vanity Fair*, 6 Oct., 218.
"Books to Read and Others". Very conventional comment; MOWO is uneven, but at her best "agreeable", "healthy" and full of good humour.

830 Rev. of *Carità. The Guardian* (London), 10 Oct., 1407.
A complaint of inconsistency; MOWO is sometimes perceptive, sometimes irresponsible. The reviewer considers euthanasia and rejects it in favour of patiently borne suffering; he then examines MOWO's irony, for example on the Anglican sisterhood, and the platonic friendship theme. Admired with reservations.

831 "The Magazines". *The Illustrated London News*, 13 Oct., 354.
Includes four admiring lines on *Young Musgrave* in *Macmillan's Magazine*.

832 ("Mick Barker" - unidentified), rev. of *Carità. The Spectator*, 20 Oct., 1308-9.
MOWO's high place as a novelist is assured owing to her distinctively moderate tone and subtle insights; but *Carità* is not a good novel, because of an incredible plot and unattractive characters. Plot-summary with cool verdict on the characters and a protest against the lack of artistry of the cancer (euthanasia) theme; the reviewer also complains of MOWO's moral ambivalence, and is sceptical about platonic friendship and the other love stories in the book. He considers the denouement extravagantly ingenious.

833 Rev. of *Carità. The Illustrated London News*, 20 Oct., 379.
The book is tame, full of "twaddle", and has a drearily prolix plot; the reviewer finds the euthanasia theme unacceptable because the question remains unresolved; he comments on the platonic friendship theme.

834 (Henry Morley), rev. of *Mrs Arthur. The Nineteenth Century* 2 (Nov.), 716.
"Recent Literature - Fiction". Recommended; not MOWO's best, but superior to most recent novels.

835 Rev. of *Phoebe, Junior*, new edn. *The Nonconformist*, 7 Nov., 1128-9.
"Brief Notices". Praised for successful satire and "subdued cynicism" (i.e. irony). It satirises Church and Dissent equally, but has neglected the careful research which would have given her true information about Dissenters. But the reviewer admires Phoebe. cf. 743, a severer review.

836 Rev. of *Voltaire*, by Colonel Hamley. *The English Churchman and Clerical Journal*, 22 Nov., 660.
Includes six lines on *Dante* - which did not please everybody, as *Dante* is a difficult subject.

837 Rev. of *Dante. The Glasgow Herald*, 22 Nov., 2.
The principle of popularisation discussed; *Dante* is well suited to MOWO's gifts.

838 Rev. of *Phoebe, Junior*, new edn. *John Bull*, 24 Nov., 755.
A paragraph under "Miscellaneous Notices". The best of the Carlingford stories; praise for Phoebe and the "quiet humour" of her visits to Tozer.

839 (Mathilde Blind), rev. of *Young Musgrave. The Athenaeum*, 15 Dec., 769-70.
"Novels of the Week". MOWO has regrettably yielded to the popular taste for "ingenious mystification" and she has not the gift to make a success of this; the plot is far-fetched and overstrained. The madman is an absurdity, but the picturesque descriptions, the handling of the characters, especially the children, and the "true sentiment" are admired.

840 Rev. of *Young Musgrave. The Examiner*, 15 Dec., 1587-8.
MOWO has been damaged by her productivity, and yet much of her distinctive talent survives. The

reviewer briefly examines the complex plot, but concentrates on admiration for all characters, and gives two quotations to show MOWO's "appreciation of different moods of mind". Final praise for the "sterling quality" of MOWO as a novelist. *

841 Rev. of *Young Musgrave*. *London*, 15 Dec., 478.

"Mudie's". Dismissed as "a negative sort of book", in which all the characters are submerged by the ponderous and over-insistent mystery. It is too sensational and dominated by one obsessive idea. Most characters are "weak and inadequate"; but there is "good writing and much general cleverness".

842 Rev. of *Young Musgrave*. *The Nonconformist*, 24 Dec., 1303-4.

MOWO has told this story before (cf. 856); but the treatment is powerful, though consistency of tone is not maintained. The children are greatly admired, as is the episode where the Squire is mellowed by contact with them. Other characters are admired.

843 Rev. of *Young Musgrave*. *The Scotsman*, 27 Dec., 3.

"New Books and New Editions". Praise for MOWO's perfect artistry in patterning and proportioning a book. Musgrave is enjoyable but arouses no deep feeling. The tragic element is subdued, and the mystery could have been cleared up much more quickly. There is further criticism of the plotting, but praise for "analytical skill" with some characters.

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844 Rev. of *Dante*. *The British Quarterly Review* 67 (Jan.), 266-7.

"Contemporary Literature". Reviewed along with *Voltaire*, by Major-General Hamley. MOWO aims to be picturesque, which is inappropriate, and she tends to be superficial and inaccurate; but she writes "vigorously".

845 Rev. of *Dante*. *The Educational Times* 31 (Jan.), 15-16.

Reviewed along with *Voltaire*. MOWO does not do justice to Dante's life, but her commentaries on his work are "intelligent and appreciative".

846 Rev. of *Dante*. *The Westminster Review* 109 (n.s. 53), 298-9.

"History and Biography". High praise for "ready style and pleasantly instructive method" etc.

847 Rev. of *Young Musgrave*. *Truth*, 3 Jan., 28.

Ten lines under "Sofa Criticism" by "Leaf Cutter". Some very attractive scenes stand out from a great deal of sensational "padding".

848 James Davies, rev. of *Young Musgrave*. *The Academy*, 5 Jan., 6-7.

A recovery after the tastelessness of *Carità*; the children provide the main interest of the story, although the complex plot is attractive. Davies gives high praise to the lyrical beauty of the scene setting and episodes, and considers young Lily to be like a fairy.

849 Rev. of *Young Musgrave*. *The Illustrated London News*, 12 Jan., 35.

"Three Lady Novelists". Enthusiastic; the children are delightful, and the book is both "masculine" (in its vigour and power) and "feminine" (in its "grace and delicacy"). But there is too much melodrama, Musgrave is shadowy and colourless, and the wicked uncle is a Babes-in-the-Wood villain.

850 Rev. of *Young Musgrave*. *The Pall Mall Gazette*, 17 Jan., 12.

MOWO has achieved "a certain methodical fluency" and could go on for ever. The reviewer examines the murder theme and protests against the perversity of Musgrave's self-sacrifice. MOWO describes old men, children and curates very well, but not ordinary men, whom she always makes feminine. But she has got rid of some of her mannerisms.

851 Rev. of *Young Musgrave*. *The Pall Mall Budget*, 19 Jan., 24.

Reprint of 850.

- 852 Rev. of *Young Musgrave*. *The World*, 23 Jan., 19.
"Our Wednesday Book-Box". MOWO has achieved a remarkable uniformity of quality, and can always be relied upon to produce interesting work. *Young Musgrave* is a dramatic story, but not pleasant. John Musgrave is a hero whose notion of self-sacrifice is quixotic and entirely unacceptable.
- 853 Rev. of *Young Musgrave*. *Vanity Fair*, 26 Jan., 60.
"Books to Read and Others". Floridly enthusiastic; a painful theme made neither sad nor sensational. Admiration for the scenery, for the children, for the humour and "sarcasm" (i.e. irony); "vivid without glare, ... effective without prosing".
- 854 Rev. of *Young Musgrave*. *The Observer*, 27 Jan., Supplement 2.
MOWO has not lowered her standards, but has consistently maintained certain qualities; the reviewer briefly surveys her career. But *Young Musgrave* is a self-indulgent book, obsessed with analysis of motive, and overloading its main theme with a superfluity of detail, so that the climax is muddled. Yet many episodes are very attractive and some characters individualised.
- 855 Rev. of *Young Musgrave*. *The Graphic*, 2 Feb., 107-10.
"New Novels". MOWO begins to show "hurry and fatigue", yet still retains her excellence. She here handles her familiar themes with success, but is obsessed with "incidents, characters, moods" and analysis of motives, out of proportion to their function. The plot is rather mishandled, but the characters of Lilius and Aunt Mary are admirable.
- 856 Rev. of *Young Musgrave*. *John Bull*, 2 Feb., 76.
A sensation plot unusual to MOWO, rewritten from "The Lily and the Thorn". The story is more artistic than the novel, which is too long, and the melodramatic characters and incidents are incredible. But the scenes involving the children and their grandfather are very beautiful, pathetic and Dickensian.
- 857 "The Magazines". *The Illustrated London News*, 10 Feb., 143.
Includes five admiring lines on *Within the Precincts* in *The Cornhill*.
- 858 Rev. of *Young Musgrave*. *The Saturday Review*, 16 Sep., 218-20.
A prolonged complaint of fairy-tale unreality, repetitiveness, coincidences and plot stereotypes. A detailed, heavily ironic plot-summary, with stress on self-indulgent character tricks. Some praise for professional expertise and "clever general observations".
- 859 "Mrs Oliphant's Dante for English Readers", rev. of *Dante*. *The Spectator*, 16 Feb., 215-16.
A successfully popular book, "most felicitous" in spite of some inaccuracies and omissions; MOWO's view of the *Divine Comedy* is heartily endorsed. Praise for her restrained style.
- 860 Rev. of *Young Musgrave*. *The Guardian* (London), 27 Feb., 318.
MOWO is "as fresh as ever" and has found a new theme. The reviewer praises the treatment of the children, and of the grandfather, and comments on the "conscientious care" with which all characters are created. The tragic events are "removed into ... the distant past", thus making them less painful. Some effective comments on the atmosphere and descriptions.
- 861 Rev. of *Young Musgrave*. *The Morning Post*, 1 Mar., 6.
To MOWO's usual gift for characterisation is added an exciting plot. Admiration for the vivid, evocative setting, the picturesque detail, the children, and a typical Oliphant clergyman.
- 862 Rev. of *Young Musgrave*. *The Whitehall Review*, 16 Mar., 422.
"The Newest Books". First an appraisal of MOWO's status: a potentially great writer has not yet achieved her potential. Then a condescending review of *Musgrave*, admiring the tragic theme, the "strong situations", and the treatment of the children, noting the humour, but finally offering it only moderate praise.

- 863 Rev. of *Young Musgrave*. *The Glasgow Herald*, 25 Mar., 9.
The reviewer is scornful of the elaborate mystification and the "feverish" writing; but he admires the development of character of the grandfather, and other character studies. He finds dreamlike qualities in the story which take us pleasantly away from harsh reality.
- 864 Rev. of *Young Musgrave*. *The Spectator*, 13 Apr., 480.
"Current Literature". The reviewer regrets MOWO's retreat into romance from her usual clerical, domestic, country-town themes. The first volume contains picturesque detail and good character studies, but then the book degenerates into absurdity, with an unacceptable clergyman villain.
- 865 Rev. of *Young Musgrave*. *The Queen*, 20 Apr., 295.
MOWO has chosen to concentrate on her characters rather than on her romantic plot. The reviewer elaborately defines her approach to the analysis of motive, highly praises the children, and considers the plot out of keeping with the simplicity of MOWO's design, and the details over-elaborated.
- 865a "Literary History and Gossip of the Week". *Light, a Journal of Criticism and Belles Lettres*, 25 May, 246.
Includes a reference to a "thoroughly bad" dramatisation of *Mrs Arthur*. Information from Jane Tarrant. (Oliphant was commissioned to write a story in *Light*, but the periodical closed before it could appear.)
- 865b "Belles Lettres" (no other title such as appears in previous item). *Light, a Journal of Criticism and Belles Lettres*, 8 Jun, 310-11.
Includes advance notice of *The Primrose Path*, commenting on Oliphant's fertility and the "sunny" and "genial" tone of her fiction. The novel was not subsequently reviewed. Information from Jane Tarrant.
- 866 Rev. of *The Primrose Path*. *John Bull*, 20 Jul., 463.
MOWO's gifts are still unexhausted; but *The Primrose Path* is too long and the central theme of love across class barriers is unacceptable; Rob Glen is not unattractive, but is inconsistently portrayed, and Margaret is too foolish. But high praise for the atmosphere, for the complex portrayal of Sir Ludovic, for the servants, for the sisters, and for the humour.
- 867 (J. M. Collyer), rev. of *The Primrose Path*. *The Athenaeum*, 27 Jul., 111.
"Novels of the Week". Praised as "pretty", "idiomatic", with refined humour and a picturesque setting and fully individualised characters.
- 868 Rev. of *The Primrose Path*. *The Morning Post*, 13 Aug., 6.
The return to Scottish themes is welcomed, as is the absence of sensationalism. A summary of the Margaret/Rob theme, finding Rob more attractive than he at first seems. Praise for the humour and the tenderness, and for the death scene of Sir Ludovic.
- 869 Rev. of *The Primrose Path*. *The Scotsman*, 20 Aug., 3.
"New Books and New Editions". Admired as a quiet slow progression, with no sensationalism, no crime, and no conventional love scenes, but with a series of subtly and delicately worked out characters, and humour, "realism and truth". The ending may seem somewhat abrupt.
- 870 Rev. of *The Primrose Path*. *The Saturday Review*, 24 Aug., 251-2.
A prolonged discussion on the changing fashion in heroines; ignorant ones are no longer acceptable. And Margaret is too uneducated, too naive, as a heroine. MOWO tends to over-elaborate detail as a result of scanty material. The characters are either frivolous or admirable; and the reviewer does not admire Sir Ludovic, but coolly praises some characters and the dialogue.
- 871 Rev. of *The Primrose Path*. *The Pall Mall Gazette*, 9 Sep., 10.
Praise for its skill in construction, with a successful conclusion. Rob Glen is considered an inconsistent character, but his mother is a fine study of an illiterate but shrewd Scotswoman.
- 872 "The Magazines". *The Illustrated London News*, 14 Sep., 262.

Includes three admiring lines on the latest episode of *Within the Precincts*.

873 Rev. of *The Primrose Path*. *The Pall Mall Budget*, 14 Sep., 25.
Reprint of 871.

874 Rev. of *The Primrose Path*. *The Daily News*, 17 Sep., 7.
"Recent Novels". MOWO praised for her good taste, "true invention", and insight into character; but the central theme of *The Primrose Path*, the attempted entrapment of the heroine, was not worth developing, and seems unreal and implausible, while Margaret is much too weak for a heroine.

875 Rev. of *The Primrose Path*. *The Graphic*, 12 Oct., 375.
"New Novels". The reviewer notes that MOWO no longer wishes to write love stories. and sympathetically examines the central theme of Margaret's entanglement by Rob. He admires the scenery and all the characters, especially Sir Ludovic, but complains that the story is too "spun out" and ends too hastily.

876 F. M. Owen, rev. of *The Primrose Path*. *The Academy*, 2 Nov., 424.
MOWO has used all her brilliant techniques to make a disagreeable theme palatable; the involvement of Margaret with Rob is boldly original, but is treated so realistically as to become "uncomfortable". Rob and his mother are like unpleasant photographs. But Owen admires the other characters and delights in the humour.

877 Rev. of *Memoirs of The Life of Mrs Anna Jameson*, by Gerardine Macpherson. *The Morning Post*, 15 Nov., 3.
One passage pays a tribute to MOWO's introduction.

878 Rev. of *The Life of Mrs Jameson*. *The Queen*, 16 Nov., 354.
Includes eight sympathetic lines on MOWO's introduction.

879 (William Brighty Rands), "Contemporary Literary Chronicles III: Essays, Novels, Poetry etc." *The Contemporary Review* 34 (Dec.), 197-208.
Includes a reference to MOWO, 205, regretting her preference for unhappy, bitter books, and her "fixed habits".

880 Rev. of *Dress*. *London*, 14 Dec., 571.
"Mudie's". It is chatty but ill informed, in spite of its good sense; useless as advice to women on what to wear. The suggestion of following individual taste is folly.

881 Rev. of *Dress*. *The Queen*, 14 Dec., 450-2.
"Christmas Books". The reviewer is largely delighted with the book and quotes lavishly from it, being especially pleased with the criticism of male dress, and of contemporary styles.

882 Rev. of *Dress*. *The Morning Post*, 23 Dec., 3.
The book is considered sensible, tasteful and amusing; MOWO's views are approved, e.g. on male dress.

883 Rev. of *Dress*. *The Glasgow Herald*, 26 Dec., 7.
Praised as modest, undogmatic and sensible.

884 Rev. of *Dress*. *The Academy*, 28 Dec., 610-11.
"Art Books". A polite review: nothing new, but readable; MOWO is not a specialist.

885 Rev. of *Dress*. *The Examiner*, 28 Dec., 1657.
Considered to be an attack on men and their clothes; but the book is admired, although its message is inadequate.

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- 886 Rev. of *Dress*. *The Manchester Guardian*, 13 Jan., 7.
Very severe; the book is lightweight, "scrappy" and gossipy, and was evidently offered to MOWO merely to secure a famous name.
- 887 (A. Innes Shand), "Contemporary Literature III: Magazine Writers". *Blackwood's Magazine* 125 (Feb.), 225-47.
Contains, 236, a reference to MOWO, praising her for *Katie Stewart* and *The Chronicles of Carlingford* (contributed to *Blackwood's*).
- 888 "The Quarterlies". *The Illustrated London News*, 1 Feb., 103.
Includes four admiring but inaccurate lines on *A Beleaguered City* in *The New Quarterly*.
- 889 "Book of the Week", rev. of *A Beleaguered City*. *London*, 1 Feb., 96.
Reviewed in its magazine publication. Praised as "the best allegory in literature, excepting *The Pilgrim's Progress*"; detailed, eloquent admiration for the poetry, the humour, the "higher emotion", and the characterisation, although Bois-Sombre and Richard are partial failures. The style is "carefully wrought".
- 890 Rev. of *The Life of Mrs Jameson*. *The Westminster Gazette and Social Reformer*, 1 Feb., 71-2.
The final paragraph discusses MOWO's preface.
- 891 "The New Quarterly". *The Glasgow Herald*, 3 Feb., 4.
Mainly a review of *A Beleaguered City*, the most important contribution to *The New Quarterly*; very enthusiastic: MOWO has revealed new talents. Praise for "beauty", "deep spiritual insight", and "artistic completeness" and for bringing the supernatural vividly to life. One long quotation: the Mayor's exit from the city.
- 892 Rev. of *Molière*. *The Queen*, 8 Feb., 122.
Useful as an introduction to the study of Molière, but in its analysis of his plays it attempts the impossible. (*Molière* was written in collaboration with Francis Tarver.)
- 893 Rev. of *Molière*. *The Saturday Review*, 8 Feb., 180-1.
A sustained attack on inaccuracies and inadequate research. But praise for the "tact and sagacity" with which Molière's sorrows are handled, and for the criticism of the plays.
- 894 Rev. of *Molière*. *The Daily Review* (Edinburgh), 14 Feb., 2.
It was a mistake to have two authors; the book is useless except for elementary purposes, and is derivative and "slipshod". The discussion of *Les Précieuses Ridicules* is, however, praised, and that of *Tartuffe* analysed with mixed feelings.
- 895 (Frederick George Stephens), rev. of *Dress*. *The Athenaeum*, 15 Feb., 222.
Fifteen lines under "Fine Arts". Considered flippant and "smart"; it shows common sense and "very ordinary" good taste.
- 896 Rev. of *Molière*. *The Graphic*, 15 Feb., 162.
"The Reader". It is the "happy mixture of memoir and of extracts" which is typical of the Foreign Classics series, and is an "effective study" of some aspects of Molière.
- 897 Rev. of *Molière*. *The Scotsman*, 28 Feb., 3.
The book is readable and fairly reliable, but inadequately researched, and the views are over-simplified; there is a tendency to over-dramatise Molière.
- 898 (A. Innes Shand), "Contemporary Literature IV: Novelists". *Blackwood's Magazine* 125 (Mar.), 322-44.
Includes, 337, a reference to MOWO, praising her for her inexhaustibility and variety, the "wonderful fertility of her imagination", and the steady development of her career. Special praise for *The Minister's*

Wife.

- 899 George Saintsbury, rev. of *Molière. The Academy*, 1 Mar., 181-2.
The authors have consulted the wrong authorities and the book is inadequately researched; Saintsbury grudgingly accepts the comments on the plays, but there is inconsistency about Molière's capacity for tragedy. Very severe on faults of expression.
- 900 (J. M. Collyer) rev. of *Within the Precincts. The Athenaeum*, 15 Mar., 343.
"Novels of the Week". Not equal to *The Primrose Path*; but Lottie's character is admired, as is the portrayal of her father and her egotistical brother, a typical "male barbarian". A list of appropriately selected minor characters.
- 901 Rev. of *Molière. The Nonconformist*, 19 Mar., 27.
Cool praise; but the reviewer does not admire pre-digested books, and is not impressed with the comparison between Molière and Shakespeare.
- 902 Rev. of *Within the Precincts. John Bull*, 22 Mar., 186.
MOWO's "characteristic defect" is over-elaboration of the analysis of motive; but the characters are admired, and the setting identified as Windsor. A close examination of the ironic handling of the central love story, and of Captain Despard's misguided marriage. Conventional comments on other characters and on the use of contrast.
- 903 Rev. of *Within the Precincts. The Queen*, 22 Mar., 251.
A complaint of too much explanation of motivation, which is tedious and delays the narrative. The reviewer then discusses the theme of genteel poverty and concentrates in the plot-summary on class-consciousness. Praise for the use of contrast, and for the "refined style"; but the conclusion is unsatisfactory.
- 904 Rev. of *Molière. The English Churchman*, 27 Mar., 173.
Seven lines of admiration; Molière is a manageable subject.
- 905 Rev. of *Molière. John Bull*, 29 Mar., 203.
"Miscellaneous Notices". Mere "taskwork", but "very readable"; most of the authors' views are endorsed.
- 906 Rev. of *Molière. The British Quarterly Review* 69 (Apr.), 498-9.
"Contemporary Literature". A book written in haste with too much generalisation, many inaccuracies, and no historical perspective, but some "brilliant passages".
- 907 Rev. of *Within the Precincts. The British Quarterly Review* 69 (Apr.), 509-10.
"Contemporary Literature". MOWO's typical "cynicism" (i.e. irony) is here relieved by "touches of tenderness". The reviewer admires the enclosed setting and the characters, with special praise for Lottie. But he complains of undue emphasis on painful themes, and of "an amplitude of reflection" which weakens the tragic effect. Yet its compactness and its "narrow limits" give an opportunity for MOWO to show her distinctive gifts at their best.
- 908 Rev. of *Molière. The Westminster Review* 111 (n.s. 55) (Apr.), 579.
"History and Biography". Fifteen admiring lines: "excellent", "bright and sufficient".
- 909 Rev. of *Within the Precincts. The Nonconformist*, 2 Apr., 323-4.
High praise for what the reviewer considers one of MOWO's "complete triumphs", with a successful concentration on a "narrow circle" of characters in a quiet community, into which all her characters successfully fit. Admiration for the "delicate cynical touches" (i.e. irony) in MOWO's portrayal of the aristocracy; Rollo Ridsdale illustrates this insight into the weak character of his class. Various plot episodes are described with admiration, and a final appraisal given of the books wide-ranging virtues.*

- 910 "The Magazines". *The Illustrated London News*, 5 Apr., 322.
Includes three admiring lines on the final instalment of *Within the Precincts*. (*Within the Precincts*, according to precedent, had been published before the completion of its serialisation. The *ILN* did not review the novel in its volume form.)
- 911 Rev. of *Within the Precincts*. *London*, 5 Apr., 277.
"Mudie's" - the only item under this heading. After *A Beleaguered City* a decline in quality; yet MOWO is "a woman of genius", and her handling of incidents is "forcibly dramatic", her characters "well felt", showing a wide-ranging capacity for insight into their construction. The women are praised above all, but the men on the whole "are not true men". MOWO has not made the most of Lottie's position in her little world. There is a digression about MOWO's tendency, even in her best work, to be "hasty and slovenly".*
- 912 Rev. of *Within the Precincts*. *The Whitehall Review*, 5 Apr., 497.
Nine lines under "The Newest Books". Praise for "healthiness", but regret for undue stress on class differences.
- 913 Rev. of *Within the Precincts*. *The Morning Post*, 10 Apr., 3.
Complaints of excess of detail and "wearisome moralisings"; but there are some good Oliphant clergy. Some characters are unacceptable caricatures, but there is good insight into Rollo, and into the frustrated paternal feelings of Captain Temple.
- 914 Rev. of *Within the Precincts*. *The Scotsman*, 10 Apr., 2.
"New Books and New Editions". Although MOWO's powers are not weakening, the book lacks the finish of the Carlingford series and there are "faults of design", and some characters are untrue to life. Lottie has been manipulated by her author to fit her design, and is over-sensitive; other characters are more worthy of admiration. The Abbey town is admirably described.
- 915 Rev. of *Within the Precincts*. *The Daily News*, 11 Apr., 6.
"Recent Novels". MOWO has chosen an attractive story in an interesting setting, with fine character studies, and has spoiled it with "prolixity", repetitiveness and "verbiage". The reviewer, however, admires the heroine, and the humour of the book, but complains of mannerisms in the portrayal of some characters. His special praise is for "purity of moral tone".
- 916 Rev. of *Within the Precincts*. *The Saturday Review*, 12 Apr., 469-70.
A prolonged comment on Windsor as the setting; MOWO will offend the susceptibilities of the people of the town. The book is overloaded with satirical writing, and the heroine is unattractive, egotistical and obsessed with her ambitions, and her troubles are tiresomely overstressed. The stepmother Polly is a mere comic caricature. Law is studied from the life, but other characters are conventional, and MOWO's view of churchmen is superficial.
- 917 L. B. Lang, rev. of *Within the Precincts*. *The Academy*, 19 Apr., 342.
Admired as an interesting study of a "socially very ambiguous" class, with a very effective study of four contrasting characters: Captain Despard, Lottie, Law and Polly. Rollo Ridsdale is more conventional. Many minor characters are well portrayed and MOWO has successfully portrayed vulgarity without herself being vulgar.
- 918 "Mrs Oliphant's Last", rev. of *Within the Precincts*. *The Examiner*, 19 Apr., 505.
MOWO has not made the best of her picturesque setting; she fails to show her characters in action and overloads the story with tedious moralising. The story is too full of echoes of earlier books and of Thackeray and Trollope. MOWO is giving close analysis to "a colony of ants"; the good characters are too good, the bad uninteresting, the lower-class ones too vulgar, and the aristocrats caricatures.
- 919 Rev. of *Molière*. *The Examiner*, 26 Apr., 547.
Four lines: "well related", but with inaccuracies.
- 920 (Henry Arthur Bright), rev. of *Molière*. *The Athenaeum*, 3 May, 564-6.

Reviewed along with *Montaigne* by W.L. Collins. *Molière* better than *Dante*, because of Tarver's help. But there are errors and a slovenly style, although the estimates of Molière's plays are better written, yet superficial.

921 Rev. of *Within the Precincts*. *Vanity Fair*, 3 May, 262.
"Books to Read and Others". First there is a highly enthusiastic reference back to *A Beleaguered City*, "exquisite and tender", then a comparison between *Precincts* and George Meredith, suggesting that MOWO has modelled herself on his Emilia and produced something distinctly her own. An effective plot-summary, noting skill in the pace of the narrative, in the use of tragic irony, in the portrayal of the heroine and other characters, and in the "dialogue [and] description [and] rapid analysis". *

922 Rev. of *Molière*. *The Pall Mall Gazette*, 7 May, 12.
"New Books and New Editions". Complaints of "slovenliness", "inaccuracies", "repetitions" and lack of method; but there is "some masterly criticism".

923 Rev. of *Within the Precincts*. *The Graphic*, 10 May, 466-7.
"New Novels". MOWO repeats herself but with her usual "force and freshness". Lottie is like so many Oliphant heroines, but Polly is as good a study of vulgarity as Tozer. But the story drags, most characters are uninteresting, and the ending is too predictable.

924 Rev. of *Molière*. *The Pall Mall Budget*, 10 May, 22.
Reprint of 922.

925 Rev. of *Molière*. *The Glasgow Herald*, 15 May, 3.
A "judicious" introduction to Molière enabling readers to understand him intelligently; a quotation on *Le Bourgeois Gentilhomme* approved.

926 Rev. of *Molière*. *The Spectator*, 17 May, 635.
"Current Literature". Praise for concision, "careful study", vivid recreation of Molière's world, and "lively" summary of the plays.

927 Rev. of *Within the Precincts*. *Public Opinion*, 24 May, 647.
Very conventional plot-summary and comments on characters; the book is highly praised. MOWO is "gracious yet discerning" on life in cathedral precincts.

928 (Mrs Leith Adams?), rev. of *Within the Precincts*. *Kensington* 1 (Jun.), 398-9.
"New Books". MOWO is second only to George Eliot. A gushingly enthusiastic review, with high praise for the heroine, and comments on the "pure and good" story. Admiration for entertaining comedy about class-consciousness.

929 Rev. of *Within the Precincts*. *The World*, 4 Jun., 19.
Four lines under "Our Wednesday Book-Box": the story is "pretty and refined", but moves too slowly and is too didactic.

930 Rev. of *Within the Precincts*. *The Times*, 10 Jun., 5.
The novel drags, but "the local colour is vivid". MOWO lays far too much stress on vulgarity in all classes, on ostentation, and on class snobbery; but the delightful heroine compensates for this, and her brother is a good study of callow egotism.

931 (William Brighty Rands), rev. of *Within the Precincts*. *The Contemporary Review* 35 (Jul.), 769-70.
"Contemporary Books IV - Essays, Novels, Poetry etc." Rands praises MOWO as a storyteller and admires the realistic effect of her work. But he is severe on carelessness and inconsistency of detail, and false metaphors. In spite of her bitterness MOWO is worth reading; she has a gift for interesting us in "half-fledged human beings".

- 932 Rev. of *Molière*. *The Educational Times* 32 (Aug.), 236.
The book is of little value to students; useful only as a primer. The criticisms are "commonplace" and MOWO is not "saturated" with the period. But praise for the comment on *Le Misanthrope* and for biographical pathos.
- 933 Rev. of *Within the Precincts*. *The Spectator*, 2 Aug., 987.
"Current Literature". The reviewer admires the book, except for Polly, who is overdrawn and unconvincing; other characters are admired for their insight, and the "sub-acid humour" (i.e. irony) is praised. The surprise ending is effective and natural.
- 934 Rev. of *Within the Precincts*. *The Guardian* (London), 20 Aug., 1187.
"Novels". The reviewer complains of MOWO's "cynical, unloving style" and her apparent lack of belief in sincerity of feeling. She writes without understanding of clergymen and of the English peasantry. A rather cool plot-summary, with praise for the descriptions and for the portrayal of the heroine's brother.
- 935 "The Magazines for November". *The Examiner*, 8 Nov., 1447-8.
Includes admiring references to *He That Will not When he May* in *Macmillan's* and to "An American Princess" in *Blackwood's* (an article about an American woman who married Jerome Bonaparte).
- 936 "The Magazines". *The Illustrated London News*, 8 Nov., 433.
Includes five lines on *He That Will not When he May* in *Macmillan's*, doubting whether the excitement will be sustained.
- 937 "Serials". *The Queen*, 8 Nov., 436.
Includes five largely enthusiastic lines on *The Fugitives* in *Good Cheer*.
- 938 Rev. of *Tales from Blackwood XX*. *The Daily Review*, 13 Dec., 3.
Includes an admiring comment on "Witcherley Ways" (MOWO's story, originally published as "A Christmas Tale" in 1857).
- 939 "Readable Books of the Last Six Months". *Vanity Fair*, 16 Dec, 5.
Includes *A Beleaguered City*, highly praised.
- 940 Rev. of *The Greatest Heiress in England*. *The Examiner*, 20 Dec., 1642-3.
A skilful analysis of the novel, noting its closely interwoven texture, the interlocking multiple-woosers theme, and the ironic problems of Mr Trevor's will. MOWO's power of analysis is compared with Balzac's; she can make ordinary life as thrilling as a melodrama, and all her characters show the mixed motives of real life. She can portray men much more successfully than most women novelists, even George Eliot; she differentiates clearly between the different suitors. The reviewer also admires the unorthodox ending. **
- 941 Rev. of *The Greatest Heiress in England*. *The Morning Post*, 27 Dec., 6.
"The plot is improbable and far fetched" and the heroine is stupid; the style is verbose and forced, and the country-town setting is unconvincing. This is MOWO's least successful novel, although there are some scenes with truth and pathos, and one scene of high comedy is admired, since it reminds the reviewer of the Carlingford series. An ironic plot-summary.

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- 942 Rev. of *The Greatest Heiress in England*. *The British Quarterly Review* 71 (Jan.), 243.
"Contemporary Literature". A comparison with Meredith's satirical method in *The Egoist*; MOWO's theme is money and fortune hunting. But a note of "persiflage" weakens the impact of the satire; however the quiet irony is very effective. There is a sustained tone of high comedy, with insight into a wide range of human weaknesses. But Lucy is "abnormally simple in her goodness".
- 943 Rev. of *The Greatest Heiress in England*. *The Daily News*, 1 Jan., 3.
"Recent Novels". Admiration for MOWO's inexhaustibility and versatility. The real interest of the story is

considered to lie, not in the interlocking wooers theme, which is rather "wearisome" and unpleasant, but in the insight into Lucy's docile, cheerful mind. Praise for MOWO's invariable powers of observation and her insight into self-interest, and for the portrayal of Jock. *

944 Rev. of *The Greatest Heiress in England*. *The Times*, 6 Jan., 3.

The reviewer is disappointed; the title is misleading, and the money theme is vaguely handled, while the heroine is most unattractive. The contrasted wooers are largely "commonplace", and old Mr Trevor is a figure of burlesque. But the reviewer admires the portrayal of Jock and of brother-and-sister love.

945 Rev. of *The Greatest Heiress in England*. *The Scotsman*, 8 Jan., 2.

"New Books and New Editions". Admired as one of MOWO's most original novels; it is a study of the workings of the mind under certain conditions, and of the weaknesses of human nature. The hackneyed theme of fortune hunting is given a new slant; the characters are all presented with "dramatic power and humour", and the novel suggests Balzac's human comedy, and is as realistic as he is. The reviewer finds strength in the seemingly weak Lucy. **

946 (Sir Charles Archer Cook), rev. of *The Greatest Heiress in England*. *The Athenaeum*, 10 Jan., 51-2.

"Novels of the Week". An appraisal of the special qualities of MOWO's work; admiration for careful and painstaking work, but otherwise not very perceptive. *Heiress* is conventionally praised for skilful construction, and for insight into a wide range of different people. Lucy is "admirably ... portrayed", but not very interesting.

947 Rev. of *A Beleaguered City*. *The Daily News*, 20 Jan., 6.

"Recent Novels". Examined as "a modern parable". An interesting analysis of the workings of MOWO's imagination, which "keeps soberly within the borders of the reasonable and the actual", thus giving a prosaic air of reality, so essential in a parable. The supernatural mechanism is admired and the multiple narration is compared to Wilkie Collins. Complaint of a "stale" device for making ghosts seem credible: the manifestation of their presence by physical activity. **

948 Rev. of *A Beleaguered City*. *The Scotsman*, 20 Jan., 3.

"New Books and New Editions". A new departure for MOWO. Praise for its "force and vigour"; it may have an unpleasant effect on some minds.

949 Rev. of *A Beleaguered City*. *The Nonconformist and Independent*, 22 Jan., 93-4.

A brief survey of MOWO's career: novels, non-fiction, articles. In writing about the supernatural she is half serious, half playful; her machinery is not "sufficiently smooth and persuasive" to convince us of the reality of the supernatural events, and she is no mistress of the eerie. Individual scenes are much more impressive than the totality of the book; the mayor's return to the deserted city is highly praised. The use of multiple narrators is palpably a device; and the circumstantiality of detail, combined with the satirical ending, weakens the impact of MOWO's theme. *

950 "Donor's Difficulties". *The Spectator*, 24 Jan., 108-9.

"Topics of the Day". A discussion of the problems and responsibilities of wealth, and the difficulty of finding proper objects for philanthropy, taking as its starting point the presentation of this theme in *The Greatest Heiress in England*. The author notes MOWO's handling of the theme, and gives a modified approval to it, and to the heroine.

951 (Arthur John Butler), rev. of *A Beleaguered City*. *The Athenaeum*, 31 Jan., 150.

"Novels of the Week". Criticism of topographical inaccuracy and of an irritating mixture of English and French. The story is well told, but spoiled by being expanded to an unreasonable length.

952 Rev. of *The Greatest Heiress in England*. *The Graphic*, 31 Jan., 119.

"New Novels". MOWO's inventiveness is admired, but she has more ability to invent ideas than to work them out. A simple summary of the book: old Trevor's will, the Marriage Committee, the handling of the three-volume structure.

- 953 "Donors' Difficulties Again". *The Spectator*, 31 Jan., 138-40.
 "Topics of the Day". A return to the subject of 950. The author defends himself against accusations of cynicism. Only two references to MOWO.
- 954 Henry Holbeach, "The New Fiction". *The Contemporary Review* 37 (Feb.), 247-62.
 A discussion of thirteen novels, inc. *The Three Brothers*. Largely on the ethics of novel reading.
- 955 Rev. of *The Greatest Heiress in England*. *The Pall Mall Gazette*, 2 Feb., 12.
 A "forcible" leading idea, but not worked out with sufficient vigour. MOWO avoids satire and concentrates on domesticity, conveyed with quiet humour and with malice only for young men. The reviewer admires the money theme, the characterisation of the "fatuous" wooers, and the unromantic ending.
- 956 Rev. of *A Beleaguered City*. *The Morning Post*, 5 Feb., 3.
 A "curious little story" with a "rather mysterious and misty" plot, very religious in tone, but not really worthy of MOWO's reputation.
- 957 Rev. of *A Beleaguered City*. *The Times*, 5 Feb., 4.
 "Recent Novels". Spoiled by an excess of narrators, but admired for the picturesqueness of detail, for the vivid portrayal of small-town French society, with special praise for the Mayor, and for the ironic, disillusioned ending.
- 958 James Davies, rev. of *The Greatest Heiress in England*. *The Academy*, 7 Feb., 100.
 "New Novels". Praise for MOWO's "inexhaustible versatility in plot-weaving". *Heiress* is a study of small-town life. Prolonged plot-summary with delighted stress upon the humour of Mr Trevor's schemes and of the interweaving of the lovers; the surprise ending is admired.
- 959 Rev. of *The Greatest Heiress in England*. *The Pall Mall Budget*, 7 Feb., 23.
 Reprint of 955.
- 960 (R. H. Hutton), rev. of *A Beleaguered City*. *The Spectator*, 14 Feb., 177-9.
 Shows "imaginative power of a high order", and is poetic rather than didactic. Praise for the "smaller dramatic touches", for the individuality of the Mayor, for the beauty of the prose. It is "a rare literary gem" even though the story is impossible. Detailed discussion of the theological ideas upon which the story is based.
- 961 Richard F. Littledale, rev. of *A Beleaguered City*. *The Academy*, 14 Feb., 116-17.
 "New Novels". A comparison with a poem by Longfellow ("The Beleaguered City"), and with MOWO's own "The Secret Chamber", which is more powerful. But the story has imaginative insight, and is effectively narrated by different speakers. The ironic ending is admired and the great vagueness of the message is considered to be deliberate - and thus effective.
- 962 Rev. of *A Beleaguered City*. *John Bull*, 14 Feb., 108.
 Eloquent praise for the poetic and imaginative power of the book, and for the contrast between the sobriety of the narrator (i.e. the Mayor) and the weirdness of the story.
- 963 Rev. of *The Greatest Heiress in England*. *The Saturday Review*, 13 Mar., 352-3.
 Begins well, but weakens after Mr Trevor's death; the seven-guardians device is not well handled. But the characters are successfully individualised, especially Mary Russell and her mother; Lucy is admired with reservations. There is too much class prejudice.
- 964 Rev. of *The Greatest Heiress in England*. *Vanity Fair*, 13 Mar., 154.
 Fourteen lines under "Books to Read and Others". Admired as a study of provincial life, with a skilfully handled story. Lucy is "an admirable study", yet not attractive.
- 965 Rev. of *A Beleaguered City*. *The Pall Mall Gazette*, 15 Mar., 11-12.

Praise for originality, and for the successful combination of reality and mystery so necessary for a good ghost story. The various eye witnesses are well used, especially the Mayor, and there are moments of true pathos. There is no didacticism because there is no overt message, and the ironic ending is effective. *

966 Rev. of *A Beleaguered City*. *The Pall Mall Budget*, 20 Mar., 21-22.
Reprint of 965.

967 Rev. of *A Beleaguered City*. *The Church Quarterly Review* 10 (Apr.), 283-5.
Evidently inspired by a Longfellow poem. (cf. 961.) Prolonged, admiring plot-summary. Special admiration for the two contrasting narratives of the Mayor and the mystic Lecamus. The book teaches a "grave lesson", but the ironic end is the finest episode; the style is finely poetic, except for the excessive use of French expressions.

968 Rev. of *A Beleaguered City*. *The Manchester Guardian*, 12 Apr., 7. (Not in all edns.)
Seventeen lines under "Some Recent Novels". MOWO does not have the true imaginative gifts for ghost stories, although she has pathos and descriptive power; the result is unimpressive.

969 Rev. of *A Beleaguered City*. *The Guardian* (London), 28 Apr., 563.
Admiration for MOWO's versatility. *A Beleaguered City* is a successful mixture of a melancholy theme with an ironic undertone, balancing a serious religious theme with ironic insight into the complacent Mayor. The ending is disappointing, but reasonable.

970 "Magazines for July". *The Examiner*, 3 Jul., 812.
Includes reference to a scene in the instalment of *He That Will not When He May* in *Macmillan's Magazine* - which MOWO has never surpassed.

970a "The Magazines". *The Tablet* 13 Nov., 623.
A severe comment on the final instalment of *He that Will not When he May* in *Macmillan's Magazine*. The whole book is allegedly badly written. Yet in the February review of an earlier instalment (14 Feb., 206) exactly the opposite view is expressed, and in June (12 Jun., 750) Oliphant is said to write "with equal skill and truth". Also *The Tablet* made a welcoming comment on the second instalment of December 1879: "The Magazines for December", 13 Dec., 749. (The comment on the August instalment need not be listed.)

971 (James Payn?), rev. of *A Beleaguered City*. *The Nineteenth Century* 8 (Aug.). 338-9.
Fourteen lines under "Recent Literature - Fiction". MOWO has achieved a great success with a difficult theme; she has used the highest imaginative powers to give verisimilitude to her story, and has communicated a very convincing French atmosphere. (Payn's name chosen as the likeliest from a list of ten contributors to "Recent Literature".)

972 "The Parson in Fiction". *Life*, 4 Sep., 708-9.
Contains a reference to MOWO, who rivals Trollope as portrayer of the clergy.

973 Rev. of *The Dean's Wife*, by Mrs Eiloart. *The Daily News*, 7 Sep., 2.
"Recent Novels". The book is about a cathedral town and the reviewer briefly digresses to admire MOWO for following Trollope so successfully in the description of the clergy.

974 Rev. of *He That Will not When He May*. *The Scotsman*, 28 Sep., 3.
"New Books and New Editions". MOWO described as a "genius" for producing such uninterruptedly good work. *He That Will Not* shows all her distinctive talents to perfection. She appeals to the intellect, not to the heart; the "conception and plan" of the novel are considered faulty, but not the "execution". Paul is not likeable, but Spears is a fine conception; other characters are admired. *

975 (Sir Charles Archer Cook), rev. of *He That Will Not When he May*. *The Athenaeum*, 2 Oct., 432.
"Novels of the Week". Remarkable for having no real love story, no real hero, and no real heroine. The speeches of the demagogue Spears should be skipped, but Lady Markham is "charming". The book has

been padded out to fill up the space.

976 Rev. of *He That Will not When He May*. *The Queen*, 2 Oct., 310.
Admiration for the powers of analysis shown and for "the play of motive and feeling". The characters are all amiable, but never dull; Lady Markham is admirable, quite unlike the "fine lady" stereotype. An appreciative appraisal of Spears and of his scenes with the Markhams.

977 Rev. of *He That Will not When He May*. *The Observer*, 3 Oct., 6.
Praise for the effective handling of domestic life, for the lack of melodrama, and for MOWO's unaffected English. Paul is portrayed one-sidedly and is thus not quite convincing, but his family are delightful.

978 Rev. of *He That Will not When He May*. *The Pall Mall Gazette*, 15 Oct., 11-12.
The novel starts admirably, but then "goes off". The reviewer complains of improbabilities of characterisation and of character-juxtaposition and of an excess of novelistic devices. The book is weakened by the unsatisfactory handling of the unattractive hero. Spears is almost a success, but MOWO has not thought him out properly; his daughter is a caricature.

979 (Meredith Townsend?), "Mrs Oliphant's New Novel", rev. of *He That Will not When He May*. *The Spectator*, 16 Oct., 1316-17.
A fine review, with insight into the hero's self-deception, and a careful analysis of the demagogue Spears, who is admirable in some ways, but in the end a stereotype. There is "intelligent and readable padding" - analysis of motivation. The mystery is rightly unmysterious, and hackneyed material is revitalised by ironic destereotyping. Lady Markham is a splendidly individualised character; and all other characters are admirable, especially Sir Gus. Final praise for the quiet unity of tone and the absence of striving after effect. **

980 Rev. of *He That Will not When He May*. *The Pall Mall Budget*, 22 Oct., 21-22.
Reprint of 978.

981 "Mrs Oliphant's New Novel", rev. of *He That Will not When He May*. *The St. James's Gazette*, 22 Oct., 13-14.
The hero Paul is unconvincing, but Lady Markham and Spears are admired. The missing-heir theme is hackneyed, but the scenes with working men are convincing, although unlikely to have been drawn from life. The style is "easy and pleasant", and the English setting attractive.

982 Rev. of *He That Will not When He May*. *The Literary World* (London), 29 Oct., 276-9.
MOWO has not done justice to herself; she writes too much. The plot is obvious from the first, but the characterisation is good, the story is "racy and readable", and its "moral purity" is to be praised. Plot summary, with naive comments.

983 Rev. of *He That Will not When He May*. *The St. James's Budget*, 30 Oct., 20-21.
Reprint of 981.

984 Rev. of *He That Will not When He May*. *Vanity Fair*, 30 Oct., 250-1.
"Books to Read and Others". As fine as *Within the Precincts*; both distinguished by assurance of touch and perfection of art. *He That* is successful in arousing interest in thin material. Paul is an unlikeable hero; but the women illustrate MOWO's unrivalled gift for creating vivid Englishwomen. But she is unjust to the working classes and Janet Spears is a "cruel caricature". The Markham family are admirable.

985 "Mrs Oliphant's New Novel", rev. of *He That Will not When He May*. *John Bull*, 6 Nov., 714.
There is no vulgarity or impropriety, but the book is too long and at times careless. The true heroine is Lady Markham; her husband's concealment of his West Indian son is implausible, but Spears is a successful character study and the reviewer admires other characters.

986 (Alexander James Duffield), rev. of *Cervantes*. *The Athenaeum*, 13 Nov., 636-8.

This is the best life of Cervantes that has yet appeared, showing "deep sympathy" and understanding. But weakened by a lack of knowledge of Spain and by literary inaccuracies.

987 (Julian Hawthorne), rev. of *Cervantes. The Spectator*, 20 Nov., 1484-5.
Readable, but rather too eulogistic. The comparison with Shakespeare is misleading. The analysis of Don Quixote is admired, but too much time is wasted on lesser writings.

988 G. Barnett Smith, rev. of *He That Will not When He May. The Academy*, 20 Nov., 362.
"New Novels". The book has no original ideas; the social inequalities of English life are a hackneyed theme. But the reviewer admires the presentation of Paul's emotional predicaments and shows insight into MOWO's intention. Admiration for Lady Markham; Spears and his daughter are among the best portrayed characters in the book.

989 Rev. of *He That Will not When He May. The World*, 24 Nov., 17.
Eight lines under "Our Wednesday Book-Box". The hero is "a singular conception"; but MOWO's workmanship has vitalised what might have been a "dead weight". The "communistic" theme is viewed dubiously, but the domestic scene is always successful in a novel by MOWO.

990 Rev. of *Cervantes. The Educational Times* 33 (Dec.), 305.
Not as good as *Dante*; MOWO evidently does not know Spanish. But it is "readable", "interesting" and picturesquely written.

991 "Readable Books of the Last Six Months". *Vanity Fair*, 1 Dec., (18).
Includes a brief comment on *He That Will not When He May*, praising the country-life scenes and the women, but not the men ("not endowed with sex"). Cf. 984.

992 "Christmas Books". *The Examiner*, 4 Dec., 1363.
Includes eight enthusiastic lines on *No. 3 Grove Road, Hampstead in Good Cheer*.

993 "Modern Novels". *The Cambridge Review*, 8 Dec., 138.
Includes praise for MOWO, who is one of the few contemporary novelists who rise above the vulgarity of most novels by their realism and avoidance of "startling circumstance".

994 Rev. of *Cervantes. The St. James's Gazette*, 13 Dec., 13-14.
Very eloquent praise for "taste", style, sympathy for the subject; some of her views mildly challenged, others approved. The reviewer sees MOWO's view of *Don Quixote* as an essentially nineteenth-century view.

995 Rev. of *Cervantes. The Glasgow Herald*, 17 Dec., 5.
The book admired for insight and sympathy, and for a "comprehensive" account of *Don Quixote*.

996 Rev. of *He That Will not When He May. The Morning Post*, 21 Dec., 3.
"Recent Novels". Complaints of improbability, tedium, and the giving of too much space to Spears. Naive comments on characters, of whom Fairfax is considered the best.

997 Rev. of *Cervantes. The Scotsman*, 23 Dec., 3.
Admired for vivid writing. MOWO may know little of Spanish, but this is the first really useful life of Cervantes. Her views on *Don Quixote* are not satisfactory, and there are other inaccuracies of detail, but on Cervantes' "outer life" she is admirable.

998 Rev. of *Cervantes. The St. James's Budget*, 24 Dec., 18-19.
Reprint of 994.

999 Rev. of *Cervantes. The Graphic*, 25 Dec., 662.
"The Reader". Cervantes is not a subject for a woman, but MOWO has done it as well as a woman could, though she gives too much space to minor works.

1000 Rev. of *He That Will not When He May*. *The Saturday Review*, 25 Dec., 811-12.
The reviewer complains of improbabilities, and of MOWO's obsessive inclination to show her characters as motivated by self-interest. Paul is considered as a study of perversity, much less likeable than MOWO wishes to make him. But Spears and his scene with Lady Markham are admired, although other characters are considered to be stereotypes.

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1001 Rev. of *Cervantes*. *The British Quarterly Review* 73 (Jan.), 196.
"Contemporary Literature". Twelve lines; MOWO responds sensitively to Cervantes, and the book is better than *Molière*. It has the picturesqueness of her eighteenth-century sketches (i.e. *Historical Sketches of the Reign of George II*).

1002 Rev. of *Cervantes*. *The Westminster Review* 115 (n.s. 59) (Jan.), 318-19.
"History and Biography". The book is "pleasant"; MOWO has the needed scholarship and is in sympathy with Cervantes.

1003 Rev. of *Cervantes*. *John Bull*, 1 Jan., 11.
Admired for "vigour and pathos", for her views of the books (apart from some "abstruse speculations"), and for her biography of Cervantes.

1004 Rev. of *He That Will not When He May*. *The Glasgow Herald*, 4 Jan., 3.
Praised for its portrayal of some of the best sides of English life. MOWO is disillusioned but realistic about social inequality; she admires the man Spears, not his views. Eloquent enthusiasm for Lady Markham; but her husband is commonplace. High praise for her scene with Spears, and for Augustus; but Paul is not admired.

1005 Rev. of *He That Will not When He May*. *The Times*, 5 Jan., 4.
MOWO admired for her variety and inexhaustibility; but lately she has become discursive, with plots apparently made up as she goes along. *He That Will Not* has improbabilities, tedious political discussions and a boring hero. But the reviewer eloquently praises Lady Markham, Spears, Augustus the true heir, and Dolly the rector's daughter.

1006 Rev. of *Cervantes*. *The Examiner*, 8 Jan., 41.
Enthusiastic; all MOWO's views approved.

1007 Rev. of *Cervantes*. *The Saturday Review*, 8 Jan., 53-4.
A readable, easy-flowing story; the biographical part has the virtues of a novel. But the critical chapters are superficial and inadequate, the treatment of *Don Quixote* is ludicrously weak, the interpretative theories are "mere perverse ingenuity"; and MOWO is clearly ignorant of Spanish.

1008 Rev. of *Cervantes*. *The Daily News*, 10 Jan., 5.
"[T]he very best account" of Cervantes available, though MOWO is unaware of recent research. Praise for the style; MOWO shows us Cervantes' living image.

1009 Rev. of *He That Will not When He May*. *The Guardian* (London), 26 Jan., 141.
"Novels". Praise for humour (i.e. irony) in the presentation of the hero; but the demagogue is a finer character than the hero. Lady Markham is admired, as is her scene with Spears. An enthusiastic comment on the West Indian "interloper"

1010 Wentworth Webster, "Don Quixote". *The Academy*, 29 Jan., 76-7.
Review of three books, including MOWO's *Cervantes*, which is referred to only briefly, with polite comments.

1011 "Magazines for February". *The Guardian* (London), 9 Feb., 216.

Includes eight lines on the "charmingly unconventional" opening of *In Trust* in *Fraser's Magazine*.

1012 Thomas Carlyle, *Reminiscences*, ed. James Anthony Froude. 2 vols. (London: Longmans, Green & Co., Mar.).

Refers to MOWO's *Life of Edward Irving*, 236, 326, 334-5. Admires the faithful and beautiful portraiture of the book, but the picture needs to be modified, and is too romanticised.

1013 Rev. of *Dimplethorpe*, by the Author of *St. Olave's*. *The Nonconformist and Independent*, 10 Mar., 221.

"Three Novels". The author is compared with MOWO; both write about family history, but MOWO "without bias or condemnation".

1014 "The Magazines for March". *The Illustrated London News*, 12 Mar., 258.

Includes three lines on *In Trust* in *Fraser's*, comparing it with Trollope.

1015 "Trades Unionism in Fiction", rev. of *He That Will not When He May*. *The Nonconformist and Independent*, 24 Mar., 266.

Amazement at MOWO's inexhaustibility. She writes about the class structure with restraint and subtlety, by the use of character contrasts. High praise for the character of Spears, an appreciative analysis of Paul, and an examination of MOWO's use of irony. The new heir is admired, and not too much plot-contrivance is found; but Janet Spears is not admired. MOWO considered as a harsh anatomist of human nature. *

1016 Rev. of *Makers of Florence*, new edn. *John Bull*, 26 Mar., 202.

"Miscellaneous Notices". An indispensable companion for a visit to the city.

1017 "The Magazines for April". *The Illustrated London News*, 9 Apr., 354.

Includes ten admiring lines on MOWO's article on Carlyle in *Macmillan's Magazine*; special praise for the remarks on Mrs Carlyle, except that there is a complaint of "a certain lack of finer insight".

1018 Rev. of *He That Will not When He May*. *The Daily News*, 14 Apr., 2.

A very unperceptive comment on MOWO's style of novel ("soothing"), followed by a largely dismissive view of *He That Will Not*: it lacks a centre of interest, the hero is unacceptable, the plot "clumsy", and Sir William objectionable. Praise only for "humour and playfulness".

1019 Rev. of *Harry Joscelyn*. *The Pall Mall Gazette*, 26 Apr., 20-1.

An intelligent, though perverse, review. The reviewer admires volume One, but considers that the novel subsequently declines into conventionality. He takes an interest in the theme of family conflict, but considers that MOWO's comedy treatment is a mistake, and superficial, and that the whole issue is subsequently evaded. But he gives an admiring analysis of the Joscelyn family, followed by a critical analysis of the more commonplace material in volumes Two and Three, and the conventionalising of the Joscelyn family at the end. **

1020 (J. M. Collyer), rev. of *Harry Joscelyn*. *The Athenaeum*, 30 Apr., 590.

"Novels of the Week". Collyer admires the Italian scenes more than the Cumbrian scenes, which are too gloomy, except for the moving portrait of Mrs Joscelyn. In the Italian episode he praises above all Mr Bonamy. He does not admire the final reconciliation.

1021 Rev. of *Makers of Florence*, new edn. *Lady's Pictorial*, 30 Apr., 212.

Gushingly enthusiastic; praise for research and style.

1022 Rev. of *Harry Joscelyn*. *The Saturday Review*, 30 Apr., 563-4.

The reviewer is ironic at the expense of the preconceived ideas of other reviewers on MOWO's novel; but in fact she is addicted to stereotypes, formulae and contrived plotting, and automatic irony. Nevertheless he admires *Harry Joscelyn*, at least the first volume, praising the presentation of the Joscelyn family, noting the complexity of Joan. He is less admiring on the Italian scenes. There is a paragraph about the questionable legality of the will.

- 1023 George Saintsbury, rev. of *Harry Joscelyn. The Academy*, 7 May, 334-5.
 "New Novels". Very admiring; MOWO has not lately done herself justice; but this is as good as anything she has ever done, especially the first half. Praise for the family conflicts of Book One and for the portrayal of Joan; the scene in the Red Lion is especially fine. Praise also for Paolo and for Rita Bonamy.
- 1024 Rev. of *Harry Joscelyn. The St. James's Gazette*, 9 May, 13.
 A perceptive review, with insight into MOWO's unconventional approach to creating a hero. The reviewer admires the first volume, with its return to "the wild breezy moors", and understands its ironies; he considers her to have deserted her obsessive concern with "well-to-do conventional people" and with analysis of motive. **
- 1025 Rev. of *Harry Joscelyn. John Bull*, 14 May, 314.
 "New Novels". MOWO has fallen badly below her best and has lost spontaneity; the book is weakly plotted and lacks unity of place. Harry's persistence in his deception is unnatural, a mere plot device. The discovery scenes at the end are unduly prolonged. But the reviewer admires Paolo.
- 1026 Rev. of *Harry Joscelyn. The St. James's Budget*, 14 May, 20.
 "Two New Novels". Reprint of 1024.
- 1027 Rev. of *Harry Joscelyn. The Daily News*, 16 May, 5.
 "Recent Novels". Admired as a novel of even quality, with a wide range of good characters; but it is structurally dislocated and rather aimless. The moorland scenes are admired, especially the portrayal of Ralph and Joan. Harry is less attractive. The reviewer complains that characters constantly find difficulty in saying what is in their minds.
- 1028 Rev. of *Harry Joscelyn. The Times*, 24 May, 5-6.
 A comparison with James Payn's *From Exile*. The reviewer praises MOWO's "great versatility of imagination", and her use of contrast in *Harry Joscelyn*. He analyses Harry's character and finds him a successful portrayal of a "well-intentioned" young man, except for his cruelty to his mother in not letting her know he was safe.
- 1029 (Miss E. A. Dillwyn), rev. of *Harry Joscelyn. The Spectator*, 28 May, 703-4.
 Not as good as the Carlingford novels. It is on the typical Oliphant theme of domestic life. Miss Dillwyn analyses the presentation of Harry, finding evidence of contrivance; but in the Italian scenes he is a typical Englishman abroad, and Miss Dillwyn notes a feminist bias in the treatment of his scenes with women. A long paragraph on the novel's treatment of a child's ironic view of his parents, as in *Miss Marjoribanks*.
- 1030 Rev. of *Harry Joscelyn. The Graphic*, 4 Jun., 566.
 "New Novels". There is little story, but admirable character-study. More than many recent books shows the virtues of *The Chronicles of Carlingford*, in particular MOWO's "far-reaching eye". The lesser characters are the best; Harry "is almost too priggishly honourable".
- 1031 Rev. of *Harry Joscelyn. The Morning Post*, 9 Jun., 3.
 Praise for MOWO's versatility; but this new departure is not entirely successful, since it is plotless. High praise, nevertheless, for Harry (who can learn from experience), for Joan, and for Paolo; and for the authenticity of the Cumbrian scenes. The Italian scenes are also admired.
- 1032 Rev. of *Harry Joscelyn. The Scotsman*, 28 Jun., 3.
 "New Books and New Editions". Admiration for MOWO's inexhaustibility, her professional skill, her undimmed insight into human nature. *Harry Joscelyn* lacks plot, but the characters of Mrs Joscelyn, Joan and Ralph are among MOWO's finest character studies; but Harry is less admired. Praise for scenes at home and at the inn.
- 1033 Rev. of *The Makers of Florence*, new edn. *The British Quarterly Review* 74 (Jul.), 194.
 "Contemporary Literature". Eight lines describing it as MOWO's best book, "a romance of complex

civilisation".

1034 Rev. of *Harry Joscelyn*. *The British Quarterly Review* 74 (Jul.), 223.
"Contemporary Literature". A complaint of looseness of construction; the book is simply a sequence of brilliant character sketches strung together on a very thin plot. But the reviewer admires the book as "a study ... of family inheritance" illustrated by contrasts; this theme is followed up in detail with examination of the Joscelyn marriage, praise for the portrayal of Joan, and discussion of the family contrasts. The Italian scenes are also admired, as is the scene at the Red Lion. *

1035 Rev. of *The Makers of Florence*, new edn. *The Westminster Review* 116 (n.s. 70) (Jul.), 269-70.
"History and Biography". Considered to be the best possible preparation for a visit to Florence.

1036 Rev. of *Harry Joscelyn*. *The Whitehall Review*, 7 Jul., 199.
Ten lines under "Our Library Table". Not admired; the book is too long and Harry is "loutish"; the best part of the story is the arrival in Italy.

1037 Rev. of *Harry Joscelyn*. *The Glasgow Herald*, 9 Sep., 4.
"The book is more a series of sketches and studies than a novel". But the characters are finely individualised, especially Harry's mother and sister; and the analysis of the causes of family misunderstanding is done well. But Ralph is a failure. The reviewer examines the three-volume structure, and finds the third volume an anti-climax.

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1038 Leonora M. Lang, rev. of *In Trust*. *The Academy*, 28 Jan., 59.
"New Novels". A coolly polite review. The novel is too long; Anne Mountford is a clearly defined character, but lacks humour; Rose is a repeat of Phoebe Junior and her conduct is considered improbable and needlessly unpleasant, but the men are convincing; Lang is sympathetic to the hero's financial predicament.

1039 (Meredith Townsend), "Mrs Oliphant's Last Novel", rev. of *In Trust*. *The Spectator*, 28 Jan., 124-5.
Townsend expresses his deep admiration for MOWO, but regrets that she has never fully mustered her powers to produce a truly major novel. He sees *In Trust* as a study of three characters, Anne, Cosmo and Rose. Anne is successful, but too much of an "automaton" in her reactions; Cosmo is an artistic failure, a typical Oliphant young man whose motivation is studied without deep understanding; but Rose is a triumphantly successful study of the workings of self-obsession and greed in an ordinary girl. Townsend also admires the plotting, with its successful exploitation of surprise. *

1040 "Mrs Oliphant's New Novel", rev. of *In Trust*. *The Pall Mall Gazette*, 31 Jan., 5.
It is a typical underplotted Oliphant novel, with too much social satire. MOWO's insight into the heroine is admired, and the other characters are praised, including Heathcote. Rose is seen as merely the typical foolish young woman of fiction.

1041 Rev. of *In Trust*. *Life*, 2 Feb., 102.
"Our Study Table". MOWO described as "subjective" and "analytical". Rose Mountford is compared with George Eliot's Rosamond Vincy. A fairly effective, though superficial, analysis of the story and of Cosmo Douglas. High praise for Anne Mountford and other characters. One of the best "studies of English country life" since *Middlemarch*.

1042 Rev. of *In Trust*. *The Pall Mall Budget*, 3 Feb., 18.
Reprint of 1040.

1043 Rev. of *In Trust*. *The Scotsman*, 8 Feb., 3.
"New Books and New Editions". The interest steadily increases from volume two onwards, and Anne and

Rose are both admired, very effective studies of characters whom we have seen before. The best part of the book is the story of Anne and Mountford, developing steadily to its inevitable end.

1044 (Norman MacColl and J. M. Collyer), rev. of *In Trust. The Athenaeum*, 11 Feb., 186-7. "Novels of the Week". Not MOWO's best; it is too "sombre". But Collyer admires "the noble simplicity of Anne", the analysis of the moral inadequacy and confused thinking of Cosmo Douglas, and the study of weakness of character in Rose and Mrs Mountford. The maid Keziah is also admired. (MacColl's contribution is merely a comment on the experimental low price of the novel.)

1045 Rev. of *In Trust. The Illustrated London News*, 18 Feb., 163. Considered to be a faithful representation of "common-place reality" by means of close observation of people and actions. Rose's unprincipled character, the reviewer hopes, is untypical of *The Times*; and he is troubled by MOWO's deeply disillusioned view of human nature. But there are idealistic characters to balance such pessimism.

1046 Rev. of *In Trust. The Saturday Review*, 25 Feb., 242-3. Starts with a detailed comment, inspired by a *Blackwood's* article correctly identified as by MOWO, on the need for conscientious workmanship and slow progress to produce a good novel. MOWO's work is constantly spoiled by "diffuseness"; yet it maintains high standards. A reasonably sympathetic treatment of Anne's progress towards disillusion and of Cosmo's incapacity for high principles. MOWO is praised for her usual "observation, sympathy, and satire" after Mr Mountford's death. (MOWO's *Blackwood's* article is "A Few French Novels", Dec. 1881, 703-23.)

1047 Rev. of *In Trust. The Literary World* (London), 3 Mar., 139-41. A very conventional review, largely plot-summary. Praise for style, for "fine perception of character", and for sustained interest, in a "domestic story".

1048 Rev. of *In Trust. The Queen*, 4 Mar., 190. MOWO described as a writer of "philosophic essays [rather] than works of imagination". Her gift is for "microscopic study of human nature" often carried to tedious length, though very impressive. A flat plot-summary, with an analysis of the ironic dilemma of Cosmo.

1049 Rev. of *In Trust. The Daily News*, 10 Mar., 3. Half of the review devoted to the reduced price. Praise for the ease and naturalness of the narrative, and for the subordination of everything to the central theme. Anne is an attractive heroine, and the insight into the "commonplace morality" of Mrs Mountford and Rose is admired.

1050 Rev. of *In Trust. The Glasgow Herald*, 25 Mar., 6. A severe review, finding the novel very dull; the characters are uninteresting, there is an excessive analysis of motivation and of letter writing, and the style is too "matter-of-fact". The heroine is closely studied, but is in fact conventional. However, Rose is "a unique and careful portrait".

1051 Rev. of *In Trust. The Graphic*, 25 Mar., 290. "New Novels". "[A]dequately, if not very brightly, told"; it deals with "slight incidents and surface views of character". The heroine is admired, as is MOWO's preference for "sound sense and unsensational loyalty". It is interesting "for form rather than for colour".

1052 Rev. of *In Trust. The Westminster Review* 117 (n.s. 61) (Apr.), 578. "Belles Lettres". Four lines; considered clever, but uninteresting, with unreal male characters.

1053 Rev. of *In Trust. The Morning Post*, 11 Apr., 2. "Recent Novels". Enthusiastic, but a very conventional review. The heroine seen as an idealised figure and Cosmo as "utterly contemptible". An unperceptive comment on Rose.

1054 Rev. of *In Trust. The Guardian* (London), 19 Apr., 563. Nineteen lines under "Notes and Notices"; merely a comment on the innovative price of 12s.

- 1055 "The Magazines". *The Illustrated London News*, 6 May, 427.
Includes three admiring lines on "A Little Pilgrim in the Unseen" in *Macmillan's Magazine*.
- 1056 (Meredith Townsend, and R. H. Hutton), "The Next World". *The Spectator*, 13 May, 621-4.
Two articles (Townsend 621-2, Hutton 622-4) on "A Little Pilgrim in the Unseen" in *Macmillan's Magazine*, largely theological discussion of the theme of the story, with little literary criticism. MOWO not identified as author.
- 1057 Rev. of *The Literary History of England in the End of the Eighteenth and Beginning of the Nineteenth Century*. *The St. James's Gazette*, 17 May, 6-7.
Described as "clever but unequal", with signs of "haste and carelessness". Admired on Cowper, less so on Burns and Wordsworth. Will be useful mainly to those unfamiliar with the period.
- 1058 Rev. of *The Literary History of England*. *The Pall Mall Gazette*, 20 May, 4-5.
Not for experts, but for the general public. It is interesting, but it encapsulates too neatly. Good on *Castle Rackrent* and on Jane Austen; less good on some great writers. A Scottish bias is noted. Exhaustive, but not of interest to those with literary experience.
- 1059 "The Magazines". *The Pictorial World*, 20 May, 294.
Includes three lines on "A Little Pilgrim in the Unseen" - considered "eminently unsatisfactory".
- 1060 Rev. of *The Literary History of England*. *The St. James's Budget*, 20 May, 21-2.
Reprint of 1057.
- 1061 Rev. of *The Literary History of England*. *Pall Mall Budget*, 26 May, 15.
Reprint of 1058.
- 1062 (R. H. Hutton), "The Weak Side of Wordsworth". *The Spectator*, 27 May, 687-8.
A comment on MOWO's discussion of Wordsworth in *The Literary History of England*; she has complained of a lack of a sense of humour and has entirely misinterpreted him.
- 1063 (Theodore Watts (-Dunton)), rev. of *The Literary History of England*. *The Athenaeum*, 27 May, 659-60.
MOWO lacks the intellectual experience necessary for the task; but her versatility is admired. She is ill informed about the progress of the romantic movement, but good on Cowper. There is an "intensely Scotch bias". Its biographical sketches are good, and some of its criticisms are "sensible, temperate, and judicious".
- 1064 Rev. of *The Literary History of England*. *The Illustrated London News*, 27 May, 529.
Although the book is biography rather than literary history, the reviewer highly admires it for "poetical insight" and "generous enthusiasm". MOWO enriches our love of the period, and we constantly endorse her views, for example of Cowper, Burns, Crabbe, Scott, Coleridge.
- 1065 Rev. of *The Literary History of England*. *Vanity Fair*, 27 May, 306.
Fourteen lines under "Books to Read and Others". A very condescending comment; "refined" and "wholesome" but nothing new or remarkable. Considered very "matronly", e.g. on Byron's *Don Juan*.
- 1066 Rev. of *The Literary History of England*. *The Nonconformist and Independent*, 1 Jun., 510-11.
A very sympathetic review, preceded by an appraisal of MOWO's career. Special detail on Cowper and Burns, where biographical and critical material are judiciously balanced. Brief comments on other chapters, generally favourable, although she is unjust to theological writers and to members of the dissenting community.
- 1067 Rev. of *The Literary History of England*. *The Literary World* (London), 2 Jun., 336-339.

Not an academic book, but it compensates for this by its "fine insight into character". Very good on Cowper. But the reviewer challenges her view that political and literary life work separately.

1068 Edward Dowden, rev. of *The Literary History of England*. *The Academy*, 3 Jun., 387-8. Dowden finds the book civilised and cultivated; but there are no new insights, no enrichments of our knowledge of the period. As biography it is good, but the purely literary analyses are not perceptive, and MOWO's opinions are often unjustified. But her chapters on Cowper, Burns and the women novelists are admired.

1069 J. T. Markley, "Mrs Oliphant's Estimate of Nonconformity" (editorial title). *The Nonconformist and Independent*, 8 Jun., 533-4.
A letter commenting on the 1 June review (1066), and complaining of MOWO's prejudiced approach to Nonconformist writers.

1070 Rev. of *The Literary History of England*. *The Glasgow Herald*, 9 Jun., 9.
The book is admired and considered authoritative on many writers, especially Scott, Burns and the English poets; and her opinions on the Edinburgh periodicals is admired.

1071 Rev. of *The Literary History of England*. *The Scotsman*, 10 Jun., 7.
There is nothing new, but the breadth of interest and the sympathetic appreciations are admired. But she is too dogmatic, too fashionable, too unsystematic, too personal; her views on poetry are not soundly based, and on Cowper and Burns she is too puritanical. She is good, but inaccurate, on some minor points, and very good on the women novelists. The style is admired.

1072 Rev. of *The Literary History of England*. *The Saturday Review*, 24 Jun., 803-4.
MOWO has no gift for literary criticism, and no understanding of historical processes; there is too much detail, and too little perspective, and her judgements are shallow and perverse. But she is good when enthusiastic, and when biographical, good on Jane Austen, less so on Cowper. The reviewer can only give the moderate praise that it is readable and eloquently written.

1073 Rev. of *The Literary History of England*. *The Manchester Guardian*, 26 Jun., 7.
Criticised for lack of systematic research and careful planning. The views are MOWO's own, but the book is "limp and invertebrate", and is inadequate as literary criticism. But it can stimulate interest, and is an adequate account of the major figures, because of its gift for biography. When writing on novelists she is worth taking seriously.

1074 Rev. of *The Literary History of England*. *The British Quarterly Review* 76 (Jul.), 208-12.
"Contemporary Literature". The book is readable, skilled in detail, and comprehensive, but prejudiced, and lacking in historical perspective. Not good on poets, where she cannot cope with poetic form; but better on prose writers. She has a woman's delicacy of touch, and her biographies of writers are "graceful and effective".

1075 Rev. of *The Literary History of England*. *The Westminster Review* 118 (n.s. 62) (Jul.), 268-9.
"History and Biography". Described as "brilliant", with "fresh and sparkling" comments on familiar authors, and very sound in her comments. But her views challenged on Byron, Shelley and the historians.

1076 "Readable Books of the Last Six Months". *Vanity Fair*, 5 Jul., 18.
Includes a brief comment on *The Literary History of England*, politely condescending, as in 1065.

1076a Rev. of *The Makers of Florence*, new edn, *The Anchor*, 28 Jul, 57-8.
High praise for the excellent style of the book, readable and "neither laboured nor stilted". But sharp criticism for careless inaccuracies, especially on religious themes.

1077 Rev. of *In Trust*, new edn. *The Literary World* (London), 28 Jul., 61.
Comments only on the price.

- 1078 Rev. of *The Literary History of England*. *The Daily News*, 8 Aug., 2.
"Current Literature". The book is pleasant and informative, but not a serious contribution to literary history; there are no original critical judgements, and the biographies are often irrelevant to the writings. MOWO's views are entirely derivative.
- 1079 Rev. of *In Trust*. *Vanity Fair*, 12 Aug., 102.
Ten lines under "Books to Read and Others". Too long and "rather fatiguing", but with some fine touches, especially the insight into the "calculating lover".
- 1080 (R.H. Hutton), rev. of *The Literary History of England*. *The Spectator*, 26 August, 1111-13.
Finds the book very mixed and unequal; at times brilliant in its perceptiveness, at times perverse and "paradoxical" in its judgements. Highly admired for the Cowper chapter, but she is unjust to Moore, Byron, Wordsworth (cf. 1062) and others.
- 1081 "The Magazines". *The Illustrated London News*, 9 Sep., 287.
Includes six lines on "The Little Pilgrim Goes up Higher" in *Macmillan's Magazine*; less admiring than 1055.
- 1082 Rev. of *The Literary History of England*. *The Morning Post*, 18 Sep., 3.
Lacks original thought, but is "elegantly written"; industrious and well written. The reviewer greatly admires the Cowper chapter, but he complains of the omission of certain minor authors. The book is unworthy of MOWO.
- 1082a Rev. of *Harry Joscelyn*, *The Anchor*, 22 Sep, 250.
Praise for MOWO's closely observed characters. But this novel lacks her usual humour. Plot summary stressing the son's rebellion against his domestic tyrant father, and eloquent praise for the self-effacing "patient, gentle mother".
- 1082b Rev. of *Literary History*. *The Tablet*, 23 Sep., 487-8.
Partly a tribute to Oliphant's career, but mainly a discussion of her views of Cowper, Byron and Burns. The reviewer fully endorses her admiration for Cowper's greatness as an innovator, and praises her biographical skills with Byron, but is astonished that she denies Byron had any high imagination. Discussing Burns the reviewer pays a tribute to Scotland as the home of literature. Perhaps too many minor writers are included. But the reviewer in one long passage early in the review rejects Oliphant's disapproval of the writer Lingard's hostility to the reformer Wycliffe. [John Lingard, a priest who wrote an eight-volume history of England.]
- 1083 John Dennis, "Literary Criticism and Biography". *Fraser's Magazine* 106 (n.s. 26) (Oct.), 509-20.
Includes a review of *The Literary History of England*. "It does not contain a dull page", but its judgements are not soundly based, and are often perverse, except on Cowper and Burns. Most of the review is devoted to the art of literary criticism, with few references to MOWO.
- 1084 Rev. of *The Literary History of England*. *The Guardian* (London), 11 Oct., 1421-2.
The book is too all-inclusive, and yet is incomplete as a survey of romanticism. It is really a history of literary men, rather than of literature. The discussion of the Edinburgh magazines is admired, but MOWO overstresses some writers, understresses others.
- 1085 "The Magazines". *The Illustrated London News*, 11 Nov., 495.
Includes six admiring lines on *The Wizard's Son* in *Macmillan's Magazine*.
- 1085a Rev. of *The Little Pilgrim in The Unseen*. *The Tablet*, 25 Nov. 1882, 14.
The reviewer finds the story attractive but a little over imaginative, and Heaven at times sounds like the Earth.

1086 (Mrs Thursfield), rev. of *A Little Pilgrim in the Unseen*. *The Athenaeum*, 2 Dec., 732.
"Christmas Books". The book is "too childlike" and "over-sentimental" and is written only for "sympathetic readers".

1087 Margaret Stokes, rev. of *A Little Pilgrim in the Unseen*. *The Academy*, 9 Dec., 409-10.
A lushly romantic review, with references to many writers, and comparisons with various Italian painters. Stokes warns against the risk of vulgarising the mysteries of the Unseen by over-exposing them. The book is a "prose poem", and there is a lyrical response to its scene painting.

1088 "The Magazines". *The Illustrated London News*, 9 Dec., 611.
Contains two admiring references to MOWO's contributions to periodicals: *The Wizard's Son* in *Macmillan's*, and *The Lady's Walk* in *Longman's*.

1089 Rev. of *A Little Pilgrim in the Unseen*. *The Daily News*, 12 Dec., 2.
Fifteen lines under "Recent Novels". Described as a "gentle" treatment of a theme which appeals to everybody; it disarms criticism. A hint at MOWO's authorship.

1090 "The Life to Come". *The Nonconformist*, 14 Dec., 1155.
A review of an anonymous novel, *Rose Dunbar's Mistake*, many scenes of which are set in the Next World. The reviewer digresses from his review to praise *A Little Pilgrim in the Unseen*, and names MOWO as author.

1091 Rev. of *A Little Pilgrim in the Unseen*. *The Morning Post*, 20 Dec., 2.
Seven lines under "Seasonable Gift Books VI". "A very lovely and touching allegory"; scenes between the "child" and St Margaret are admired. The author has evidently studied Dante.

1092 Rev. of *A Little Pilgrim in the Unseen*. *The Nonconformist*, 21 Dec., 1181.
"Brief Notices". The author has attempted a difficult theme "with a tender grace and subdued fancy". It is simple and truthful and will comfort the bereaved.

1093 (R. H. Hutton), rev. of *The Literary History of England*, reissue. *The Spectator*, 23 Dec., 1656-7.
Hutton responds to MOWO's preface to the reissue, defending herself against criticism of her views on Wordsworth. Hutton is unconvinced, but takes the opportunity to renew his high praise of the rest of the book, especially the chapter on Burns.

1883

1094 (John Skelton), "A Little Chat about Mrs Oliphant in a Letter from an Island". *Blackwood's Magazine* 133 (Jan.), 73-91.
Written in the Isle of Arran. First a tribute to MOWO, starting with *Katie Stewart*; her "wholesomeness", her disregard for stylistic perfection, her unorthodox treatment of love, her narrative art under the tyranny of the three-volume novel, her reticence on "nasty" themes. Comparison with Brontë and Eliot. She is best in her shorter tales. Then a review of *The Literary History of England*: good as biography, good as criticism of Wordsworth, Coleridge, Jane Austen, Susan Ferrier, Cowper, Scott's novels, Blake; unjust to the eighteenth century, Scott's poems and Keats; interesting on literary critics.

1095 Rev. of *A Little Pilgrim in the Unseen*. *The Church Quarterly Review* 15 (Jan.), 502-3.
Eight lines under "Short Notices". "[F]ascinating", but offers nothing new; the reviewer dislikes the implied theme of universal salvation.

1095a (Meredith Townsend), "The Magazines". *The Spectator*, 6 Jan., 20-22.
Includes a comment on "A Little Chat about Mrs Oliphant" (1094); Townsend does not agree with the writer's views, except for his admiration for *Katie Stewart*. He suggests that Blackwood should republish 25 novels, including *The House on the Moor*.

- 1096 "Mrs Oliphant's New Novel", rev. of *It Was a Lover and his Lass*. *The St. James's Gazette*, 25 Jan., 6-7.
In spite of complaints of "padding" and a needless subplot, the reviewer praises the book highly, for its "workmanship", its delightful Scottish scenes, and the attractive courtship theme. Philip Stormont in the unnecessary subplot is nevertheless more interesting than the main hero.
- 1097 Rev. of *It Was a Lover and his Lass*. *The Morning Post*, 26 Jan., 3.
Does not show MOWO's usual originality; it is a conventional lovers-united story. Lewis Grantley is an unsatisfactory hero; but MOWO's preference for less than perfect heroes and heroines is noted, and the lack of a villain is approved. Naive comments on the three sisters.
- 1098 E. Purcell, rev. of *It Was a Lover and his Lass*. *The Academy*, 27 Jan., 57.
"New Novels". Purcell protests at MOWO's way of diluting an excellent story with superfluous explanatory detail. But her books have "exquisite charm"; Purcell greatly admires the humorous and ironic portrayal of the heroine's two elderly sisters. But he objects that the hero's supposed secret would have deceived nobody, and that the plot is "thin and improbable"; however, his friendship for Miss Jean is "an exquisite thread".
- 1099 Rev. of *It Was a Lover and his Lass*. *The St. James's Budget*, 27 Jan., 23.
Reprint of 1096.
- 1100 Rev. of *The Literary History of England*. *The Cambridge Review*, 31 Jan., 195.
There are no original opinions, and it is full of commonplace, confused and rambling ideas; too many misjudgements of important authors. The Lake Poets, however, are well described, and so is Blake. The book might have value as a series of critical studies, but has no value as a sustained literary history.
- 1101 Rev. of *A Little Pilgrim in the Unseen*. *The Scottish Review* 1 (Feb.), 407-8.
"Contemporary Literature". Lyrically enthusiastic; this will be a comfort to many people. It deals with the Next World artistically rather than philosophically. But the attempt to give physical form to the unknown is a mistake.
- 1102 (J. M. Collyer), rev. of *It Was a Lover and his Lass*. *The Athenaeum*, 3 Feb., 143.
"Novels of the Week". "[O]ne of the best writers of the distinctively Scottish novel". Collyer admires the three Murray sisters, considers the story of little importance and the subplot "unfinished" and "naive", but the characterisation admirable. The Scottish dialect is praised, but at times is hard to follow.
- 1103 Rev. of *It Was a Lover and his Lass*. *The Times*, 8 Feb., 12.
MOWO admired for her skill in making a fascinating story from thin material. Praise for the two contrasted elderly sisters and for the hero's magnanimity. There is little plot, and what there is is obvious. The Scottishness is admired.
- 1104 Rev. of *It Was a Lover and his Lass*. *John Bull*, 10 Feb., 91.
"New Novels". The reviewer agrees with the *Blackwood's* article on MOWO (1094); her fine "workmanship", "careful execution" and consistency are praised, and her "padding" is better than the content of most novels. *It Was a Lover* could be cut, but is admirable. High praise for the Murray sisters, more cautious praise for Liliass, who is more interesting than the hero. The London scenes and the subplot (although it is inconclusive) are admired.
- 1105 Rev. of *It Was a Lover and his Lass*. *The Pall Mall Gazette*, 15 Feb., 4.
In spite of a complaint of monotony and lack of "virility of handling" the reviewer admires the book for its "delightful and lifelike" heroine, for the old maid Miss Jean, and for its "freshness and charm". Other characters are considered unremarkable. MOWO's style hovers between humour and sentiment.
- 1106 Rev. of *It Was a Lover and his Lass*. *The Pall Mall Budget*, 16 Feb., 16-17.
"Two New Novels". Reprint of 1105.

- 1107 Rev. of *It Was a Lover and his Lass*. *The Literary World* (London), 23 Feb., 124.
MOWO retains her freshness without mannerisms. Naïve plot-summary, with naïve commentary, enthusiasm for the old ladies, and for the Scottishness and the lack of sensationalism. Admiring comment on the disillusion in London.
- 1108 Rev. of *It Was a Lover and his Lass*. *The Graphic*, 24 Feb., 207.
"New Novels". MOWO has maintained her standards by spinning out a thin plot with a few characters created by a now standardised process. The reviewer admires the two elderly sisters and the lack of mystification; but he implies throughout his review that MOWO's method has been reduced to a formula.
- 1109 Rev. of *It Was a Lover and his Lass*. *The Daily News*, 26 Feb., 2.
"Recent Novels". Too long and repetitive, yet "fascinating". Admiration for its Scottishness in scenery, tone and characterisation. Lewis's character is very effective. A comment on "serene harmony of tone".
- 1110 Rev. of *It Was a Lover and his Lass*. *The Scotsman*, 28 Feb., 8.
"New Books and New Editions". MOWO combines "feminine subtlety and insight [with] masculine strength and richness of local colour"; she has not repeated herself and has discovered new territory. High praise for the poetic quality and the Scottishness, and an admiring analysis of Lewis's state of mind, considering him to be one of the triumphs of the book. Praise also for the women characters. *
- 1111 "Magazines and Reviews". *The St. James's Gazette*, 5 Mar., 7.
Includes an enthusiastic reference to *The Ladies Lindores* in *Blackwood's*, with special admiration for the high comedy of the wooing of Lord Millefleurs.
- 1112 "Magazines and Reviews". *The St. James's Budget*, 10 Mar., 23.
Reprint of 1111.
- 1113 Rev. of *It Was a Lover and his Lass*. *The Saturday Review*, 10 Mar., 316-17.
The reviewer welcomes MOWO's return to Scottish themes, but complains of verbosity and lack of story. But he admires Lewis Grantley as a subtle and perceptive character study, and he praises Margaret, and the Scottish setting, especially the landlord Adam. He admires the ironic treatment of the London scenes, and notes that the subplot is used for thematic contrast, which, however, is carried to excess. The dialogue is worthy of *The Chronicles of Carlingford*. *
- 1114 Rev. of *It Was a Lover and his Lass*. *The Glasgow Herald*, 22 Mar., 3.
Much conventional praise; but the book is too long and overloaded with detail and a multiplicity of points of view. High praise for the elderly sister and for the subplot. An Anglo-French view of Scotland is found convincing.
- 1115 (R.H. Hutton), "Biography in Mortmain". *The Spectator*, 5 May, 573-4.
"Topics of the Day". Discusses MOWO's attack on Froude's *Letters and Memorials of Jane Welsh Carlyle* ("Mrs Carlyle", *The Contemporary Review* 43, May 1883, 76-93); also a similar article (not by MOWO) in *The Fortnightly Review*. MOWO admired, but is too severe on Froude and should also have blamed Carlyle.
(NB *Letters and Memorials of Jane Welsh Carlyle*, prepared by Thomas Carlyle, edited by James Anthony Froude (London: Longmans, Green, and Co.), 3 vols., 1883, includes in Vol. 3 (1859-66), a few references to MOWO. But it does not seem worth giving this publication a separate item number.)
- 1116 Rev. of *The Ladies Lindores*. *The St. James's Gazette*, 9 May, 7.
A very eloquent review, praising the novel for its perfect character-drawing, its evenness of quality, and its convincing picture of a specially Scottish way of life. Sympathetic analysis of the tragedy of Lady Car, brutalised into emotional confusion; but the reviewer admires the book above all for its intermingling of moods to produce a singleness of effect, praising the comedy of the wooing of Edith by Lord Millefleurs (cf. 1111), and of the butler Rolls.

- 1117 "The Magazines". *The Pictorial World*, 12 May, 515.
Contains five lines on MOWO's article "Mrs Carlyle", finding her argument very convincing.
- 1118 Rev. of *The Ladies Lindores*. *The St. James's Budget*, 12 May, 21.
Reprint of 1116.
- 1118a Rev. of *The Contemporary Review*, *The Tablet*, 12 May 14-15.
Most of the article is a vigorous and forceful support of Oliphant's article on Mrs Carlyle, protesting against intrusion into the private life of the dead.
- 1118b Rev. of *The Contemporary Review*. *The Tablet*, 7 Jul., 13-14.
Includes a comment on Mrs. Oliphant's "The Ethics of Biography", treated as a protest against the violation of the good name of the dead. Cf 1118a. But her protest will have no effect.
- 1119 Rev. of *The Ladies Lindores*. *The Whitehall Review*, 16 May, 16.
The book is considered "prolix" and containing only weak women and bullying men, with a disagreeable hero, and needless conversations of servants. Only Millefleurs is admired. MOWO should go to life for her next novel.
- 1120 Rev. of *The Ladies Lindores*. *The World*, 16 May, 22.
"Our Wednesday Book-Box". The reviewer is astonished at MOWO's inexhaustibility and her consistent "verve, vigour, and point". The novel is remarkable above all for its variety of tone, the verisimilitude of the characters, and the unflagging energy. The tragic theme of Lady Car is lightly touched on.
- 1121 (J. M. Collyer), rev. of *The Ladies Lindores*. *The Athenaeum*, 19 May, 632-3.
"Novels of the Week". Described as "complete in its conception", and "inimitably Scotch". Emphasis on the comedy of the book: the "crass conventionality" of Rintoul, Millefleurs, Barbara Erskine, Rolls.
- 1122 William Wallace, rev. of *The Ladies Lindores*. *The Academy*, 19 May, 344.
"New Novels". MOWO is not working at her best; there is slack characterisation, arbitrary plotting, and too much "sentence-spinning". But Wallace gives high praise to the rich comedy of Rolls and the deep tragedy of Lady Car. Other characters are praised, but Millefleurs is dismissed as a caricature.
- 1123 Rev. of new edns of *Carità* and *Within the Precincts*. *Public Opinion*, 19 May, 619.
Reviewed along with *For Percival* by Margaret Veley. Entirely conventional praise for all three novels taken together.
- 1124 Rev. of *The Ladies Lindores*. *The Scotsman*, 23 May, 9.
Not like her previous books. It shows "ease of style and dexterity in the manipulation of materials", and knowledge of life. Its characters are all drawn with insight, and yet (apart from Rolls) without MOWO's usual finish, because of the excessively bustling activity of the book. Details of an ironic scene involving Rolls, and praise for the three contrasted ladies.
- 1125 Rev. of *The Ladies Lindores*. *The Saturday Review*, 26 May, 675-6.
Has more "backbone" than *It Was a Lover and his Lass*. Lady Edith and Nora Barrington are highly praised, as are Rolls and Millefleurs. A plot-summary stressing the structured and perceptive characterisation of the Lindores family. Erskine the intended hero is only partly successful and the brutality of Torrance is overdone.
- 1126 Rev. of *The Ladies Lindores*. *The Pall Mall Gazette*, 30 May, 4-5.
First a survey of MOWO's career, noting a surrender to "fluency" and diffuseness, with a recent recovery. *The Ladies Lindores* is her nearest approach to a complete artistic success; yet even here she does not let her imagination work deeply enough on her characters. The book is a study of family tyranny; the reviewer gives a perceptive account of the brutalisation of Lady Car; but her rejoicing at her husband's death is considered impossible. Character contrasts are noted, and Rintoul, Rolls and Millefleurs are praised. *

- 1127 Rev. of *The Ladies Lindores*. *The Pall Mall Budget*, 30 May, 14.
Reprint of 1126.
- 1128 Rev. of *The Ladies Lindores*. *John Bull*, 2 Jun., 347-8.
"New Novels". Praised for "workmanship" and "thoughtful study of human nature"; the Scottish scene and, above all, Rolls the butler are admired. Lady Car admired, except for her rejoicing at her husband's death. Higher praise for the progressive disillusioning of Lady Lindores with her husband. Other characters praised.
- 1129 Rev. of *The Ladies Lindores*. *The Queen*, 9 Jun., 540.
Conventional enthusiasm; MOWO has the staying power of Trollope, but is less repetitive. Praise for characterisation and construction; the story concerns the effect of a rise in wealth.
- 1130 Rev. of *Within the Precincts*, new edn. *Life*, 14 Jun., 429.
Three lines, a bare listing.
- 1131 Meredith Townsend, rev. of *The Ladies Lindores*. *The Spectator*, 23 Jun., 805-6.
Townsend concentrates at length on Lady Car, whom he admires; but he finds that her rejoicing at her husband's death is entirely out of character and false. He contrasts this moment with a poignant tragic scene in *Philip Musgrave* (sic for *Young Musgrave*), much more imaginatively conceived. But he admires all the other characters, except the "limp" hero Beaufort. Praise for the Scottish setting and much else that is typical of MOWO.
- 1132 "Mrs Oliphant's and Mr Trollope's Latest Novels", including rev. of *The Ladies Lindores*. *The Nonconformist and Independent*, 28 Jun., 583-4.
(Also reviewed, Trollope's *Mr Scarborough's Family*.) The reviewer analyses the special qualities of MOWO, not very perceptively, and suggests that in *The Ladies Lindores* her themes have darkened in answer to the public demand for sensation. The novel is a protest against marriages of convenience; the story of Lady Car is found "repulsive". But the reviewer admires the comedy of the book: Lady Edith's courtship, Rolls, John Erskine.
- 1133 Julia Wedgwood, rev. of *The Ladies Lindores*. *The Contemporary Review* 44 (Jul.), 139.
MOWO has surrendered to the glamour of fashionable society, and has spoiled her work by caricature and falsity. The tragic theme of Lady Car's marriage is sensationalised, spoiling the "delicate little mixture of manners and character". The intended hero is intolerably feeble.
- 1134 Rev. of *The Ladies Lindores*. *The British Quarterly Review* 78 (Jul.), 236-7.
"Contemporary literature". Praise for MOWO's insight, and a very perceptive account of her irony: it is designed to undermine exaggerated hopes and ideals, but softened by her gift for lively comedy. The reviewer stresses the damaging effect of wealth on the personality, and highly admires the insight into the tragedy of Lady Car; but her husband's death is a concession to sensationalism. The ending tends to undercut MOWO's irony. **
- 1135 Rev. of *The Ladies Lindores*. *The Literary World* (London), 6 Jul., 3-6.
Enthusiasm for the Scottish setting, and for the skilful interweaving of characters; the theme is "the bitter struggle between ambition and love". The reviewer finds the dramatic completeness of the book more impressive than individual scenes. Prolonged plot-summary. High praise for Rolls.
- 1136 Rev. of *The Ladies Lindores*. *The Graphic*, 7 Jul., 19.
"New Novels". A severe review; the book is unreadable for its dullness; the characterisation is entirely artificial, and the story "goes on and on and on". There is a little comedy, but to read MOWO's novels is now a "penance".
- 1137 Rev. of *The Ladies Lindores*. *The Glasgow Herald*, 23 Jul., 4.
Praise for "natural ease and grace". An examination of the theme of gentrification. Lady Car is compared to Eliot's Gwendolen Harleth. The Nora and Robin story is like Helena and Bertram in *All's Well that Ends*

Well. The three-volume structure is not well used, producing a disjointed effect. The novel is praised for its "quiet sanity".

1138 Rev. of *The Ladies Lindores*. *The Guardian* (London), 28 Jul., 1115.
Praise for local colour, for clear insight into human weakness. and for skill in dialogue. The transformation of a character by wealth is a hackneyed theme revitalised. But the major characters are not likeable; Lady Car's character is not admired, and the love story is insipid.

1139 Rev. of *In Trust*, new edn. *The Queen*, 28 Jul., 105.
Five lines, a bare record.

1140 Rev. of *The Ladies Lindores*. *The Morning Post*, 7 Aug., 7.
MOWO has returned to her best style - as in *Merkland* - the portrayal of scenes of Scottish provincial life. Praise for "the easy flow of the narrative" with few "strong situations". Complaints of obscurity of plot, and a comment on MOWO's irony against the anglicising of the Lindores family.

1141 Jessie Raine, rev. of *The Ladies Lindores*. *Truth*, 9 Aug., 212.
"Letters on Books". The book is a mixture of good and bad. High praise for Rolls; the theme of the damaging effect of prosperity is admired, although MOWO seems to imply that only men are damaged.

1142 Rev. of *Carità*, new edn. *The Queen*, 18 Aug., 168.
Fifteen lines: not as good as *The Ladies Lindores*. A comparison with Trollope; neither writer offends against good taste.

1143 (W. Fraser Rae), rev. of *Sheridan*. *The Athenaeum*, 25 Aug., 234-6.
It is designed to belittle Sheridan, and it is "petty" in criticising his failings. Rae dislikes MOWO's cool view of the plays and of the political oratory; and considers her ill informed about the Warren Hastings speech.

1144 Rev. of *Sheridan*. *The Scotsman*, 27 Aug., 3.
"New Books and New Editions". Admired with some reservations. A good account of Sheridan's life, clear and balanced, with "the charm of a good novel" and biographical accuracy.

1145 Rev. of *The Ladies Lindores*. *The Daily News*, 28 Aug., 3.
"Recent Novels". The reviewer isolates the feminist theme, part of her protest at social inequality, but also a complaint that men constantly disregard the individuality of women. But it is not a campaigning book; it is "a picture of social life", with typical Oliphant insight into the full complexity of human nature.*

1145a "The Life of Sheridan", rev. of *Sheridan*, *The Era*, 1 Sep, 3.
A long review, nearly two columns, mostly devoted to a biography of Sheridan. Oliphant's approach is compared to Tom Moore's in his life of Sheridan, but the reviewer admires her sympathetic well-balanced treatment of him, justifiably omitting some of the more indelicate aspects of his life. She is "impartial yet generous" and the reviewer accepts her view of Sheridan.

1146 Rev. of *Sheridan*. *Vanity Fair*, 1 Sep., 122.
"Books to Read and Others". Very uneven; careless over detail, especially on Sheridan's Parliamentary career; but good criticism of the plays.

1147 Rev. of *Sheridan*. *The Glasgow Herald*, 4 Sep., 6.
Largely on Sheridan, rather than MOWO. She is considered "diffuse" but readable; her narrative is "effusive" and the criticism of the comedies weak.

1148 Rev. of *Sheridan*. *The Manchester Guardian*, 7 Sep., 6.
The book is readable, but as literary criticism "profoundly unsatisfactory"; it is under-researched, and MOWO often writes about what she does not understand.

- 1149 Rev. of *The Ladies Lindores. Society*, 8 Sep., 26-7.
"In the Library". Very enthusiastic; admiration for the characterisation, especially the two younger ladies, and for the handling of the theme of a rise in the social scale. Praise for the effortlessness of MOWO's method and of the effective "blending of humour and pathos, comedy and tragedy".
- 1150 Rev. of *Sheridan. The World*, 12 Sep., 21-2.
"Our Wednesday Book-Box". Sheridan is an unsuitable subject for a woman, and the book is "commonplace, slipshod, and inaccurate", and her criticism of the plays is "feeble".
- 1151 Rev. of *Sheridan. The Literary World* (London), 14 Sep., 161-3.
Largely a summary; MOWO praised for vigorous narrative, sound critical judgements, and a reasonable degree of tolerance.
- 1152 T. Hall Caine, rev. of *Sheridan. The Academy*, 15 Sep., 171-2.
MOWO patronises Sheridan, is unjust to his political career, and over-simplifies her picture of his dissipated life. But some of her views are approved, and she understands his weaknesses. She has not treated him with the balance with which she handles her fictional characters.
- 1153 Rev. of *Sheridan. The Graphic*, 15 Sep., 279.
"The Reader". MOWO's "facile pen" successfully interprets Sheridan's life, especially his last days; the criticism of the plays is good.
- 1154 Rev. of *Sheridan. The Daily Chronicle*, 18 Sep., 6.
"New Books". Praise for MOWO's "sound judgement" and balanced views; various opinions quoted, for example on Sheridan's shallowness, and approved.
- 1155 Rev. of *Sheridan. The St. James's Gazette*, 19 Sep., 6-7.
MOWO has not the qualities needed to write about Sheridan's life or his works and literary career. The reviewer challenges her opinions at length, but allows some merit to the treatment of the comedies.
- 1156 Rev. of *Sheridan. The Times*, 20 Sep., 2-3.
Reviewed along with Henry Morley's edition of Sheridan's plays. MOWO has done herself and Sheridan injustice by undervaluing him and uncritically accepting traditional views of him. There are other criticisms of inaccuracy. But the reviewer writes mainly on Sheridan, not on MOWO.
- 1157 Rev. of *Sheridan. The St. James's Budget*, 22 Sep., 22-3.
Reprint of 1155.
- 1158 Rev. of *Sheridan. The Saturday Review*, 22 Sep., 379-80.
Described as "immature", "ill-considered", and "inaccurate"; the style is slovenly, the book is under-researched and lacking in literary perspective. But MOWO's views of Sheridan's speeches and of his character are endorsed.
- 1159 Rev. of *Sheridan. The Queen*, 22 Sep., 279.
Largely on Sheridan; MOWO's criticisms are approved, and her scholarship found reliable.
- 1159a Rev. of *Sheridan. The Tablet*, 22 Sep. 449.
Deals exclusively with Sheridan's political life and with Oliphant's use of her sources. She has a "bright style and intense literary sympathies". The book is "brilliant rather than profound".
- 1160 Rev. of *Sheridan. The Nonconformist and Independent*, 27 Sep., 855.
Considered "brilliant"; admiration for MOWO's descriptive power, her "grave moralising", her understanding of Sheridan's plays and political career. Her scholarship is worn lightly.
- 1161 Rev. of *Sheridan. The British Quarterly Review* 78 (Oct.), 470-1.
"Contemporary Literature". The book is a "discriminating" study, "full of insight"; but MOWO is never as

self-critical as a biographer should be, and at times her approach is too unsympathetic. She is better on Sheridan's life and his political career than on his plays.

1162 Rev. of *Sheridan*. *The Westminster Review* 120 (n.s. 64) (Oct.), 580-1.
"History and Biography". Considered to be truly artistic, and reminds the reviewer of Thackeray on the English humorists. Some criticisms made, but many views, for example of Sheridan's character, endorsed.

1163 "*The School for Scandal*". *The Whitehall Review*, 3 Oct., 15-16.
A discussion of MOWO's analysis of the play in *Sheridan*. All her views approved, except her suggestion that in the Screen Scene the audience should have been deceived.

1163a Rev. of *Sheridan*. *The Banner*, 12 Oct, 148.
One column. Mainly a lively, rather ironic comment on Sheridan's life, and admiring comments on his plays and his political speeches, with a quotation from MOWO's book. MOWO is "entertaining" and writes in a "happy style", and her opinions are approved of.

1164 Rev. of *Sheridan*. *The Observer*, 14 Oct., 7.
Described as superficial, unmethodical, shallow in its moralising, confused in its narrative, and lacking in tolerant sympathy for Sheridan. The suggestion that a playwright should deceive his audience (cf. 1163) is viewed with scorn; but the views of Sheridan's political career are accepted.

1165 Rev. of *Selections from Cowper's Poems*. *The Daily Chronicle*, 16 Oct., 2.
Admired; will stimulate readers to further study of Cowper.

1166 Rev. of *Sheridan*. *The Pall Mall Gazette*, 18 Oct., 4-5.
Reviewed along with Henry Morley's edition of Sheridan's plays. MOWO has not added to our knowledge of Sheridan, but she makes a good summary of the known facts; it seems an effort to her to adopt a critical approach.

1167 Rev. of *Sheridan*. *The Pall Mall Budget*, 19 Oct., 17.
"Two Books on Sheridan". Reprint of 1166.

1168 Rev. of *Selections from Cowper's Poems*. *John Bull*, 20 Oct., 674.
"Miscellaneous Notices". MOWO's selection and introduction approved, but not all her views.

1169 Rev. of *Sheridan*. *John Bull*, 27 Oct., 691.
"Miscellaneous Notices". "[H]onestly as well as tenderly written", judiciously balanced and showing historical knowledge.

1170 Rev. of *The Ladies Lindores*. *Vanity Fair*, 27 Oct., 232.
Ten lines under "Books to Read and Others". Considered dull, and the rather disillusioned ending is not admired.

1171 Rev. of *Sheridan*. *The Contemporary Review* 44 (Nov.), 788.
Seven enthusiastic lines under "New Books"; praise for fairness and discrimination.

1172 Rev. of *Sheridan*. *The Illustrated London News*, 3 Nov., 427.
Approved; there is nothing new on Sheridan, but MOWO's literary skill gives fresh interest to the subject. Mostly on Sheridan, not on MOWO.

1172a Rev. of *Selections from Cowper's Poems*. *The Banner*, 9 Nov, 198.
MOWO is a better novelist than a critic. Few writers succeed in different modes; the creative and the critical faculties are rarely compatible. She is "clever and interesting", but not always accurate, and she leaves no lasting impression. Cowper is an attractive minor poet and on the whole MOWO does justice to him, printing some of his finest work, but unfortunately also some of his worst.

- 1173 Rev. of *Selections from Cowper's Poems*. *The Daily News*, 22 Nov., 3.
The biographical method of selection is considered perverse, but MOWO's views in her preface are approved.
- 1174 "Readable Books of the Year". *Vanity Fair*, 27 Nov., (21).
Includes a note on *The Ladies Lindores*, repeating the comment in 1170 on a reader's feeling of distaste by the end of the third volume.
- 1175 Rev. of *Selections from Cowper's Poems*. *The St. James's Gazette*, 14 Dec., 7.
Approval for the style and the views of MOWO's preface.
- 1176 (Meredith Townsend), rev. of *Hester*. *The Spectator*, 22 Dec., 1660-2.
Townsend complains of lack of incident, and of a structure failing in "pyramidal form"; it is too evenly paced in its tone. But he makes a perceptive analysis of Catherine, seeing her complexity, the ironic view of her, and the true tragedy of her frustrated motherly love; he is less convinced by Hester. But MOWO's dialogue is as excellent as ever. Many characters singled out for praise, although the lack of really competent men is noted. Finally Townsend regrets that MOWO, fine though she is, has not yet mustered all her powers to produce a really great book. *
- 1177 Rev. of *Selections from Cowper's Poems*. *The St. James's Budget*, 22 Dec., 24.
Reprint of 1175.
- 1178 Rev. of *Selections from Cowper's Poems*. *The Daily Review* (Edinburgh), 25 Dec., 4.
MOWO's knowledge of Cowper is good, but she is too patronising to him; her selection is artistic, but does not do Cowper justice.
- 1179 Rev. of *Sheridan*. *The Guardian* (London), 27 Dec., 1964-5.
"Notes and Notices". Admired for its "discrimination united to great delicacy of touch"; the reviewer praises the balanced portrayal of Sheridan as a great man with grave moral weaknesses.
- 1180 (Alfred J. Church), rev. of *Selections from Cowper's Poems*. *The Spectator*, 29 Dec., 1704.
The selection is not entirely successful and the biographical arrangement is a mistake.
- 1884
- 1181 Rev. of *Selections from Cowper's Poems*. *The British Quarterly Review* 79 (Jan.), 204-5.
"Contemporary Literature". Praise for the catholicity of the selection, and for the introduction, which does not repeat the "critical fallacies" of the *Literary History of England*. The view of Cowper's religion is exaggerated.
- 1182 Rev. of *Selections from Cowper's Poems*. *The Westminster Review* 121 (n.s. 65) (Jan.), 267-8.
"Belles Lettres". Fourteen lines praising the selection, but doubting MOWO's opinion about Cowper's influence upon Wordsworth.
- 1183 Rev. of *Hester*. *The Morning Post*, 2 Jan., 3.
"Recent Novels". An interested comment on the "narrow ... intellectual sphere" portrayed in the book: the small town of Redborough. MOWO is gifted in portraying the complexities and social gradations of such a town. Rather conventional admiration for Catherine, whose hostility to Hester is understandable; and for Edward's financial obsession.
- 1184 "The Magazines for January". *The Nonconformist and Independent*, 3 Jan., Supplement, 6.
Includes a reference to "Old Lady Mary" in *Blackwood's*. High praise and a comparison with Hawthorne. Not as ambitious as some of MOWO's works, but "the most original ghost story ever penned". (There are

other references to MOWO's contributions to the magazines.)

1185 W. E. Henley, rev. of *Hester*. *The Academy*, 5 Jan., 5-6.
"New Novels". Considered by Henley to be MOWO's finest novel except for *A Beleaguered City*, with the combined virtues of *Salem Chapel* and *Miss Marjoribanks*. He analyses the family pattern of the book, admires Catherine, and understands the conflict of wills between her and Hester - whom he considers to be one of the most striking young women in the English novel. He praises the richness, the perceptiveness, the humour and "fine creativeness" of the book, and all the characters. *

1186 "The Magazines". *The Illustrated London News*, 5 Jan., 10.
Includes eight eloquently admiring lines on "Old Lady Mary".

1187 (R. H. Hutton), "Some of the Magazines". *The Spectator*, 5 Jan., 23-24.
Includes fourteen admiring lines on "Old Lady Mary", noting the novelty of having a ghost for heroine, and the skill in avoiding a conventional ghost story.

1188 Rev. of *Hester*. *The Whitehall Review*, 10 Jan., 20.
A story of the narrow world of provincial life is bound to be dull; neither Catherine nor Hester is found an attractive character, and Edward is a feeble sort of "comedy villain" who cannot convince us. MOWO lacks the virtues of *Cranford* or Jane Austen.

1189 Rev. of *Hester*. *The Daily News*, 11 Jan., 3.
"Recent Novels". The reviewer notes a recent development in MOWO: a move to the analysis of deeper, more contained, feelings reflecting the human need for moral support. He shrewdly analyses the everyday familiarity of the world of *Hester*, with, nevertheless, quiet pain and pathos underlying it all. He examines in detail the story of Catherine's frustration and finds the end deeply moving. *

1190 (Alban Henry Griffiths Doran), rev. of *Selections from Cowper's Poems*. *The Athenaeum*, 12 Jan., 53.
"Our Library Table". The book gives a fairly adequate representation of Cowper, though the biographical arrangement is injudicious. MOWO's preface shows "inadequate knowledge", but is beautifully written.

1191 Rev. of *Hester*. *The St. James's Gazette*, 15 Jan., 7.
Considered "clever", but not an artistic success. The reviewer makes a close analysis of Catherine, complaining of unsympathetic characterisation; he also comments on the baffling of the reader's expectation that Roland Ashton will be a villain, and on the inadequate motivation of Edward's abrupt marriage to Emma. MOWO has "contriv[ed] a complicated problem" and left it unresolved; she lacks the ability to be a true cynic, since she retains her faith in human nature. *

1192 Rev. of *Hester*. *The Manchester Guardian*, 19 Jan., 9.
"New Novels". The reviewer discusses the damaging effect of over-production; but he rather grudgingly admires *Hester*, comparing it with *The Chronicles of Carlingford*. Hester herself is not one of MOWO's successes, but Captain Morgan could have been a fine character if only MOWO had allowed time for her creative powers to operate.

1193 Rev. of *Hester*. *The St. James's Budget*, 19 Jan., 22-23.
"Two Novels". Reprint of 1191.

1194 Rev. of *Hester*. *The Saturday Review*, 19 Jan., 90.
"Three Novels". Considered "wearisome"; MOWO has rashly created a complex structure from inadequate material. The reviewer concentrates on the mutual antipathy of Catherine and Hester, noting the complexities of each. MOWO in some scenes is "disagreeably cynical", and the denouement is "unsatisfactory in the extreme".

1195 (J. M. Collyer), rev. of *Hester*. *The Athenaeum*, 26 Jan., 118-19.
"Novels of the Week". Collyer concentrates on the story of Catherine and Hester; and he admires the

contrast between Hester and her mother. The men are "sketchy", but Edward is considered detestable. Admiration for the portrayal of Emma Ashton.

1196 (J.? Clayton), rev. of *Sheridan. The Spectator*, 26 Jan., 124-5.

MOWO underrates Sheridan and moralises unduly; she is unjust to his political career. She is at her best when telling Sheridan's love story; her critical approach is "turgid and turbid". She is prudish, inconsistent, and perversely pompous in criticism.

1197 Rev. of *Hester. The Scotsman*, 29 Jan., 3.

"New Novels". MOWO's "power of subtle analysis" is unweakened, although there is some "sketchiness and vagueness", and "an impression of unreality". Hester's character is well developed, by being offset against her environment, and the likeness-in-difference of her and Catherine is skilfully conveyed. But the ending is unsatisfactory. High enthusiasm for the other characters.

1198 Rev. of *Hester. The World*, 30 Jan., 21.

Nine lines under "Pages in Waiting". The book is "dull"; Hester is attractive, but her "surroundings" are not.

1199 "In the Library". *Society*, 9 Feb., 29.

"Chat About The Magazines" includes five lines on the episode of *Madam* in *Longman's Magazine*, finding it "clever and delightful", but complaining of excessive detail.

1200 Rev. of *Hester. The Graphic*, 23 Feb., 190.

"New Novels". Described as "tedious verbiage"; the reviewer goes on at length about the intense dullness and repetitiveness of the book - although it shows "literary skill".

1201 Rev. of *Hester. The Illustrated London News*, 23 Feb., 179.

It is a truly moral, almost didactic, novel, teaching in the most unembarrassing way; a truly contemporary book. Hester is praised, but Catherine much more so, in particular for her vision of life as a "tragic farce".

1202 Julia Wedgwood, rev. of *Hester. The Contemporary Review* 45 (Mar.), 452-3.

"Contemporary Records - Fiction". The book has the freshness of a new writer; it is a highly moral tale, centred on the self-delusions and egotism of a woman, Catherine, who is punished through her misplaced love for a young man. Wedgwood admires this theme so much that she regrets that MOWO has not trusted her own originality enough to give it even more prominence. *

1203 Rev. of *Hester. The Queen*, 8 Mar., 250.

MOWO described as a fine artist too addicted to showing "her mechanism" - that is, going into excessively detailed explanations of human motivation, which, though admirably done, are out of place in a novel. Bald plot-summary, noting Catherine's complexity and her similarity to Hester.

1204 Rev. of *Hester. The Glasgow Herald*, 17 Mar., 9.

A comment on the repetitive structure (two bank crises), and on the use of contrast. Catherine and Hester are seen as complementary aspects of one character. But Hester never progresses and becomes tedious. Other characters are praised, especially Emma and Ellen; and there is an interesting analysis of Edward, who, however, is called the "villain".

1205 Rev. of *Hester. The Guardian* (London), 2 Apr., 514.

"Novels". Praised for its "subtle and delicate analysis" of apparently commonplace people; there is a little too much "cynicism" in its analysis of the meanness of human nature, but Captain and Mrs Morgan are an effective counterbalance. A careful analysis of the complexities, ironies and pathos of Catherine, and of her contrast, yet resemblance, with Hester. But Hester's love for Edward is incredible. Praise for Emma Ashton. *

1206 Rev. of *Hester. The Observer*, 18 May, 2.

The reviewer highlights the moderation and reasonableness of tone with which MOWO writes about her

characters. Her view of human nature is more cynical than usual, and Catherine is portrayed without much sympathy, although her reconciliation with Hester makes a fine ending. The financial theme is admired; but Mrs Riddell would have managed it better. The reviewer comments on Mrs John, Edward and Roland, interestingly but not very perceptively.

(Mrs J.H. Riddell, 1832-1906, wrote many "city novels", noted for the accuracy of their financial knowledge.)

1207 Rev. of *The Wizard's Son*. *The Whitehall Review*, 29 May, 18.

A very condescending review; MOWO is repeating her themes, small-town life, stereotyped hero, Scottish dialect and so on. Her moral tone is "healthy", and she is always interesting. The ghost theme is quite exciting.

1208 Rev. of *The Wizard's Son*. *The Pall Mall Gazette*, 30 May, 4-5.

It is "the most striking" of MOWO's recent books. Plot-summary with an ironic view of the hero. The supernatural theme is considered to be on balance a success, although the wizard is not "so very diabolical after all". Walter is made weak and irresolute for the purposes of the plot.

1209 (Meredith Townsend), rev. of *The Wizard's Son*. *The Spectator*, 31 May, 713-14.

It is a strange mixture of good and bad. The hero and heroine, both the mothers and Katie Williamson are successful characters; but the supernatural theme is not a success, since the ghostly character is made to use his supernatural powers to absurdly trivial ends, and the reader cannot give his belief. Townsend identifies the theme of ethical compromise ("second best") and notes, sceptically, that love conquers evil.

1210 Rev. of *The Wizard's Son*. *The Manchester Guardian*, 3 Jun., 3.

A heavily ironic handling of the supernatural theme, absurd in the nineteenth century. There is disproportion between the power of the ghost and his "ends and objects". Further irony on the defeat of evil by love. Yet the ghost's disappearance is a very fine scene. The reviewer admires the non-supernatural passages, finding Walter a fine study of moral inadequacy, and Oona a not too excessively idealised heroine.

1211 Rev. of *The Wizard's Son*. *The St. James's Gazette*, 3 Jun., 6-7.

A consistently ironic review, seeing the supernatural theme as a "mystic covering" to a very commonplace story. "The novel is a strange mixture of the transcendental and the practical"; the heroine is portrayed with undue naivety, the moral is absurd, and only the Highland scenery can be unreservedly admired.

1212 Rev. of *The Wizard's Son*. *The Morning Post*, 4 Jun., 2.

Seventeen lines under "Recent Novels". Very enthusiastic; praise for originality, a new departure for MOWO. The Scottish scenery and the supernatural and allegorical theme give an "absorbing interest" to the book.

1213 Rev. of *The Wizard's Son*. *The World*, 4 Jun., 22.

"Pages in Waiting". A comparison with MOWO's "The Secret Chamber", on which *The Wizard's Son* is based. The interweaving of the allegorical and the real is considered rather "puzzling"; but the reviewer admires the reality of the characters, especially the three girls, and the Scottish setting.

1214 Rev. of *The Wizard's Son*. *The Pall Mall Budget*, 6 Jun., 27.

"Two New Novels". Reprint of 1208.

1215 William Wallace, rev. of *The Wizard's Son*. *The Academy*, 7 Jun., 400.

"New Novels". The supernatural theme is unsatisfactory and not clearly thought out; Captain Underwood could have been much more successfully developed as Walter's evil genius. In spite of this Wallace admires the non-supernatural characters as among the finest MOWO has created; Walter is a successful creation where failure was easy, the Scottish characters are "perfect", and Julia Herbert, more substantial than the heroine Oona, is the finest female character.

1216 Rev. of *The Wizard's Son*. *The St. James's Budget*, 7 Jun., 21-22.

"New Novels". Reprint of 1211.

1217 Rev. of *The Wizard's Son*. *The Times*, 7 Jun., 12.

Dismissed as "absurd and tedious". The ghost is utterly unacceptable, the story is full of trivialities, repetitions, and obsessive analyses of states of mind. The style is "diffuse and sometimes ... incoherent" and vague.

1218 (J. M. Collyer), rev. of *The Wizard's Son*. *The Athenaeum*, 14 Jun., 756.

"Novels of the Week". Concentrates on the hero's dilemma of choice, forcing him out of his commonplace outlook. The supernatural theme is deliberately made ambiguous. The female characters are admired, especially Katie Williamson and Julia Herbert.

1219 Rev. of *The Wizard's Son*. *John Bull*, 14 Jun., 383.

MOWO's powers are failing, and *The Wizard's Son* is ruined by "exuberant verbosity". An ironic comment on the Warlock Lord; the mixture of the real and the ideal is not a success, and often incongruous. Walter is an uninteresting hero and his involvement in a struggle between Good and Evil is unimpressive. The reviewer praises only Oona and her mother, and Mrs Methven, a typical Oliphant mother.

1220 Rev. of *The Wizard's Son*. *The Scotsman*, 14 Jun., 8.

The story is spoiled by disjointedness and by MOWO's intrusive moral purpose. The Scottish setting is admired, but the end of the story is an anticlimax. The reviewer does not object to the supernatural theme.

1221 Rev. of *The Wizard's Son*. *The Illustrated London News*, 21 Jun., 602.

"Novels". The reviewer concentrates, with mild irony, on the "spirituality" or guardian angel theme; he is sympathetic to the supernatural episodes. The message is considered to be that man needs an Oona to protect him against his own wickedness.

1222 Rev. of *The Wizard's Son*. *The Saturday Review*, 21 Jun., 822.

"Three Novels". The ghost story, though carried on too long, is successful. Walter is not really vicious, merely feckless. Summary of the temptation theme with the triumph of good (Oona) over evil. Praise for the "good taste" of the style. A comment on Walter's empty friendship for Captain Underwood.

1223 Julia Wedgwood, rev. of *The Wizard's Son*. *The Contemporary Review* 46 (Jul.), 154-5.

"Contemporary Records - Fiction". Wedgwood compares the supernatural story with "Old Lady Mary", and admires MOWO as a writer on such themes. But here she has unwisely mixed her theme "with sketches of light contemporary society". The conclusion is a collapse into absurdity. But *The Wizard's Son* is a fine parable, with an impressive moral theme. MOWO ought to have concentrated on this rather than on "light social pictures".

1224 Rev. of *The Wizard's Son*. *The Graphic*, 5 Jul., 19.

"New Novels". Its treatment of "conscience and sin" is thought-provoking, and familiar moral ideas are made new to us; but the story is spoiled by an entirely ludicrous ghost, and an unduly prolonged allegory which lacks "lucidity and directness".

1225 Mark Wyndham, rev. of *The Wizard's Son*. *Truth*, 10 Jul., 67.

Four lines under "Letters on Books", expressing scorn for the ghost. Also a brief, unfavourable, reference to *Sheridan*.

1226 Rev. of *The Wizard's Son*. *Vanity Fair*, 12 Jul., 36.

"Books to Read and Others". A highly ironic plot-summary, with great scorn for the supernatural theme; the Warlock Lord is an incongruous mixture of irreconcilable elements. The book is inferior to MOWO's earlier work.

1227 Rev. of *The Wizard's Son*. *The Guardian* (London), 30 Jul., 1146.

"Novels". In spite of the admirable characterisation, the supernatural theme damages the book; the ghost is "decidedly wearisome". The end is improbable and may not have convinced MOWO herself. But high

praise for the mother and son theme, and for the household on Loch Houran. There is, however, "too much harping on a single string".

1228 Rev. of *The Wizard's Son*. *The Glasgow Herald*, 13 Aug., 4.
The book "will give not only pleasure, but comfort, wisdom and endurance". MOWO has combined her Carlingford style with her later more spiritual themes. The novel deals with the struggle between Good and Evil, and the triumph of love and endurance.

1229 Rev. of *The Wizard's Son*. *The Daily News*, 16 Aug., 3.
This is an interesting variation on MOWO's recent "theme of spiritual experiences". A sympathetic analysis of the paradox of the Warlock Lord, whom the reviewer finds largely acceptable; and the "spiritual wrestling" of Walter and his intense emotional conflict are considered to show MOWO at her best. Admiration for Oona, Julia Herbert, and the Scottish setting. *

1230 Rev. of *The Wizard's Son*. *The Literary World* (London), 22 Aug., 121-3.
Like *The Ladies Lindores* it deals with the effects of sudden wealth; but the hero is uninteresting. MOWO's topicality (the crofter question) is noted. She avoids the danger of melodrama by her poetic gifts and a beautiful love story. Prolonged comment on the Scottish servant Symington.

1231 "A Remarkable Novel", rev. of *The Wizard's Son*. *Sunday Talk* n.s. 1 (Sep.), 192.
Praise for the message and for the heroine. Largely quotations.

1232 (Annie M. Harris), "Mystic Novels". *The Scottish Review* 4 (Oct.), 302-23.
Includes references to MOWO (mainly on *The Wizard's Son*), 304, 306-7. Her fondness for investigating the experiences of the dead is noted, but her intermingling of the supernatural and the everyday is not very successful. Harris is very ironic about the Warlock Lord. But MOWO is not expecting us to believe in ghosts, merely using them to point a moral: in *The Wizard's Son* the triumph of love over "tyranny and oppression". Harris complains that the rescue of a sinful man by a good woman is a hackneyed but mistaken idea.

1233 Rev. of *The Wizard's Son*. *The Queen*, 4 Oct., 362.
A very bald plot-summary. The book is entertaining and pleasantly written, and the reviewer mentions the supernatural theme only briefly.

1234 Rev. of *Sir Tom*. *The Whitehall Review*, 23 Oct., 19.
Condescending and dismissive. Complaints of repetitiveness, and of a "colourless inanity" for a heroine, who, like Sir Tom, behaves inconsistently. The story is much ado about nothing, one volume spun out into three.

1235 (J. M. Collyer), rev. of *Sir Tom*. *The Athenaeum*, 25 Oct., 526.
"Novels of the Week". Sir Tom himself is "uninteresting and commonplace" and the main interest of the story is Lucy's "endurance ... of her husband's neglect". Praise for the contrast between the open-hearted Bice (whom Collyer appraises effectively) and the high-minded Lucy. Jock Trevor and M'Tutor are admired.

1236 Arthur R. R. Barker, rev. of *Sir Tom*. *The Academy*, 8 Nov., 301-2.
"New Novels". An inadequate plot is redeemed by some of MOWO's finest characters, and by her "quiet humour". The heroine is a totally convincing recreation of the angelic heroine stereotype. Barker examines the financial theme and the delicate question of the mysterious countess, which are handled with great tact. *Sir Tom* would make a good play.

1237 Rev. of *Sir Tom*. *The Scotsman*, 12 Nov., 10.
"New Novels". "[A] little tedious" in spite of MOWO's usual expertise in handling characters There is too much harking back to *The Greatest Heiress in England* (to which *Sir Tom* is a sequel); and the central "motive" is unworthy of MOWO: the mysterious Italian countess is unduly emphasised and the end is an anticlimax.

- 1238 Rev. of *Sir Tom. The Pictorial World*, 13 Nov., 476.
 "New Books". Not equal to *The Wizard's Son*, but has all MOWO's fine qualities, and shows "a depth of human sympathy". Prolonged plot-summary, stressing the complexity of Sir Tom and Lucy, and relishing the comedy of Bice and her lovers. Admiration for Jock and Mr Derwentwater. The book is considered to be a realistic "representation of contemporary life and manners". Stress on Lucy's sweetness and innocence.
- 1239 Rev. of *Sir Tom. The St. James's Gazette*, 15 Nov., 7.
 The novel is "too long and wordy", and is inferior to other Oliphant books by the nature of its subject. The central theme is the mysterious Countess. The reviewer is ironic about the jealousy theme and the will of Lucy's father.
- 1240 "Mrs Oliphant's New Novel", rev. of *Sir Tom. The Pall Mall Gazette*, 17 Nov., 5.
 The conditional will theme is considered unsatisfactory, and it is not sustained through the novel. But the reviewer admires the portrayal of the Countess and the complacent adventuress Bice. An admiring sentence on M'Tutor.
- 1241 Rev. of *Sir Tom. The Pall Mall Budget*, 21 Nov., 27.
 Reprint of 1240.
- 1242 Rev. of *Sir Tom. The Queen*, 22 Nov., 568.
 A flat plot-summary, with very conventional praise. The true heroine is Bice, whose story is "delicately handled". Lucy is "sweet and gentle" and Tom's objection to her indiscriminating benevolence is viewed sympathetically.
- 1243 Rev. of *Sir Tom. The St. James's Budget*, 22 Nov., 23.
 "Some New Novels". Reprint of 1239.
- 1244 Rev. of *Sir Tom. The Saturday Review*, 22 Nov., 666-7.
 "Four Novels". Conventional praise, defining MOWO's special gifts. Plot summary, highlighting Lucy's innocence turning to jealousy, and on her attempts to carry out her father's will. Admiration for "humour and pathos" in the first volume, for the "picture of domestic felicity", and for Jock and his tutor.
- 1245 Rev. of *Sir Tom. The Guardian* (London), 26 Nov., 1807.
 "Novels". An interesting, though not very convincing, analysis of MOWO's special qualities; her imagination is sometimes poetic, sometimes pedestrian, and *Sir Tom* combines her two qualities. High praise for Sir Tom himself, and for Lucy (who resembles Browning's Porphyria). The baby is worthy of George Eliot, and Bice is a fascinating study of an unawakened conscience. The only weakness is the unconvincing prig M'Tutor.
- 1246 Rev. of *Sir Tom. The World*, 26 Nov., 20.
 Five lines under "Pages in Waiting". A condescending, generalised, dismissive comment.
- 1247 Rev. of *Sir Tom. Vanity Fair*, 29 Nov., 354.
 "Books to Read and Others". Described as an "exquisite book"; the characters are not caricatures, but truly alive. "Her style seems to improve with each new book". Praise for pathos and humour, for Bice, who is compared with Hardy's Elfride Swancourt (in *A Pair of Blue Eyes*), and for the skilful plotting.
- 1248 Rev. of *Sir Tom. The Graphic*, 6 Dec., 603 and 606.
 "New Novels". The reviewer comments on MOWO's versatility and considers the novel Trollopian. There are "no psychological profundities, no analytic reflections, and ... few repetitions"; MOWO's handling of emotion is "delicate and firm". Jock and Bice are admired.
- 1249 Rev. of *Sir Tom. The Morning Post*, 12 Dec., 3.
 "Recent Novels". A new departure for MOWO. A brief summary of the ambiguities of the Contessa's intrusion into tranquil English life. Lucy's devotion to her child is deeply pathetic. One of MOWO's finest

books.

1250 Rev. of *Sir Tom*. *The Daily News*, 26 Nov., 3.
"Recent Novels". It is full of the insights that MOWO has developed over the years, and it is free from her usual mannerisms. A sympathetic view of Lucy; the Contessa is a novelistic stereotype, but Bice is admired. Admiration for the irony of the innocent Lucy's surrender to sexual jealousy.

1251 Rev. of *Sir Tom*. *The Illustrated London News*, 27 Dec., 631.
The reviewer complains of verbosity, but admires the Contessa; he comments on the question of the will, which dominates the book. There is too much about the baby.

1252 Rev. of *Sir Tom*. *The Manchester Guardian*, 30 Dec., 7.
"New Books". An improvement on her recent books; "it is well planned and well worked out". A neat plot-summary, admiring the presentation of Bice; other character studies are successfully "worked in", and the interest does not flag in the second volume.

1885

1253 (R. H. Hutton), rev. of *Two Stories of the Seen and Unseen*. *The Spectator*, 3 Jan., 18-19.
Hutton echoes his earlier praise for "Old Lady Mary" (1187), and concentrates on "The Open Door". Both stories are as fine as *A Beleaguered City* as studies of the intercommunion of mind and matter. "Old Lady Mary" is an almost perfect example of its type of story. Hutton concentrates on the ethical and theological themes.

1254 Rev. of *Two Stories of the Seen and Unseen*. *The Whitehall Review*, 8 Jan., 19.
"New Books". An enthusiastic but entirely conventional review; the question of what happens after death is said to be boldly handled.

1255 "The Magazines". *The illustrated London News*, 10 Jan., 27.
Includes thirteen lines on "The Portrait" in *Blackwood's*, not admiring the supernatural theme and complaining of obscurity.

1256 "Some Reviews and Magazines". *John Bull*, 10 Jan., 26.
Includes an unsympathetic reference to the last instalment of *Madam* in *Longman's*.

1257 Rev. of *Two Stories of the Seen and Unseen*. *The Scotsman*, 10 Jan., 9.
"New Books and New Editions". "The Open Door" described as "thrilling" and "dramatic"; but "Old Lady Mary" is "a little tiresome", in spite of its good moral. MOWO is writing for "amusement", rather than for "edification".

1258 Rev. of *Two Stories of the Seen and Unseen*. *Vanity Fair*, 10 Jan., 30.
"Books to Read and Others". The reviewer, unaware of MOWO's authorship, praises the stories and hopes for a less painful subject next time; he does not admire the theme of regrets prolonged after death, which may cause needless distress to readers.

1259 Rev. of *Sir Tom*. *The Glasgow Herald*, 12 Jan., 4.
Preferable to *The Greatest Heiress in England*, especially when the Contessa enters the story. The will is "a stroke of genius", being unlike wills in other stories. Lucy, Sir Tom and the Contessa make a fine pattern of contrasts, and Bice, with her "cheerful mercenary nature", makes the book memorable.

1260 Rev. of *Madam*. *The Pictorial World*, 15 Jan., 60.
MOWO's work steadily improves. The reviewer lists recent work which he admires, and then praises the heroine of *Madam*, the emotional bond linking her with her stepdaughter, and the mother and child theme. All the characters are individualised and the reviewer praises them.

1261 Rev. of *Madam*. *The Whitehall Review*, 15 Jan., 20.

A severe comment on novelistic contrivance; the heroine's behaviour is made incredible for the purposes of the plot, and the final explanation of the mystery is melodramatic. There is too much stress on her tormented feelings. The reviewer then complains of a tiresome child and of the involved love story of Rosalind.

1262 "The Seen and Unseen", rev. of *Two Stories of the Seen and Unseen*. *The Literary World* (London), 16 Jan., 62-3.

Plot summaries, with high praise for pathos, and for the belief in God's love and in forgiveness.

1263 (J. M. Collyer), rev. of *Madam*. *The Athenaeum*, 17 Jan., 84.

"Novels of the Week". Collyer complains of the use of a sensational, "highly improbable", plot, but praises the novel as "most tragic and piteous". The women are clearly differentiated, and the heroine and her stepdaughter are equally attractive. Various conventional comments on the characters and the love themes.

1264 Rev. of *Two Stories of the Seen and Unseen*. *The Nonconformist and Independent*, 22 Jan., 83.

Sixteen lines under "Brief Notices". Repeats the praise of "Old Lady Mary" from 1184, and gives equal praise to "The Open Door". They are perfect works of art, but perhaps questionable as pictures of the Next World.

1265 "Mrs Oliphant's New Stories", rev. of *Madam* and *Two Stories of the Seen and Unseen*. *The Pall Mall Gazette*, 23 Jan., 4-5.

"Old Lady Mary" is "too moral", but the character study is of permanent value. "The Open Door" is a finer story. *Madam* is only fitfully interesting, being spoiled by a pointless mystery, a mere novelistic device. The "ghostly proceedings" of the heroine are absurd. The strength of the book is in its characterisation and in "occasional flashes of insight". The reviewer regrets that MOWO has sacrificed her talents in order "to be merely copious and clever".

1266 Rev. of *Sir Tom*. *The Times*, 23 Jan., 13.

An ironic comment on the use of eccentric wills by novelists. But *Sir Tom* is a fine novel, a more successful one than *The Wizard's Son*. The reviewer admires the heroine, but finds the novel undemanding and easily assimilable. Nothing much happens after the arrival of the Contessa.

1267 (Sir Charles Archer Cook), rev. of *Two Stories of the Seen and Unseen*. *The Athenaeum*, 24 Jan., 119.

"Our Library Table". Mainly on "Old Lady Mary", which is praised as a "purely imaginative study" of the Unseen, with a convincing explanation; but its human interest is greater than its supernatural interest.

1268 G. Barnett Smith, rev. of *Madam*. *The Academy*, 24 Jan., 57.

"New Novels". A gloomy story is relieved by the strong emotional bond linking stepmother and stepdaughter. Smith pays eloquent tribute to the heroine, whose sufferings are potentially tragic; but he complains that the mystery is too much drawn out, although "handled with energy and literary skill". He also admires the contrast between the heroine and her selfish children.

1269 Rev. of *Madam*. *The Guardian* (London), 28 Jan., 157-8.

"Novels". The reviewer finds this a very unbalanced novel. He praises the central theme, which highlights the heroine's patient endurance, but complains that "the cynicism is terrible, the realism inexorable", and the grimness of the story is largely unrelieved by tenderness and idealism, since MOWO makes her good characters weak, especially Rosalind, an unsatisfactory and inconsistent heroine. The mystery is unconvincing and the dénouement is a disaster; all the interest is concentrated in the first volume. *

1270 Rev. of *Madam*. *The Morning Post*, 29 Jan., 3.

"Recent Novels". The interest is concentrated on the central character; but all characters are clearly individualised. The mystery, though obvious, is well handled; but the story weakens later; *Madam's* conduct is unconvincing, and Rosalind's love story uninteresting, though her affection for her stepmother is always moving.

- 1271 "Mrs Oliphant's New Stories", rev. of *Madam* and *Two Stories of the Seen and Unseen*. *The Pall Mall Budget*, 30 Jan., 29-30.
Reprint of 1265.
- 1272 Rev. of *Madam*, *Sir Tom* and *Two Stories of the Seen and Unseen*. *The World*, 4 Feb., 23-24.
Sixteen lines on the three books, under "Pages in Waiting". MOWO remarkably continues to maintain a steady level of quality. The two novels show "the easy craft of the practised writer", and both deal with perverse wills, a hackneyed theme but here successfully handled. Both ghost stories are admired.
- 1273 Rev. of *Madam*. *The Scotsman*, 5 Feb., 7.
"New Novels". High praise for the two characters of *Madam* and *Rosalind*. There are some pleasant sketches of men. The story is painful, but handled with tenderness; the ending is regrettable. Much conventional comment on MOWO's special qualities.
- 1274 "A New Novel by Mrs Oliphant", rev. of *Madam*. *The Literary World* (London), 6 Feb., 132-3.
Plot summary foregrounding *Madam*'s sufferings. MOWO praised for kindliness, cheerfulness and "genial sympathy" even with sinful people; she shows tolerance, "wholesomeness", and "an elevation of tone" which prevents bitter satire. High praise for *Rosalind*.
- 1275 Rev. of *Madam*. *The Graphic*, 7 Feb., 142.
"New Novels". In spite of her good workmanship MOWO's novels are consistently disappointing; she no longer makes an effort, and the story of *Madam* is repetitive, unduly drawn out, and ends tamely. The plot would have been simplified if the characters had shown common sense. This is MOWO's "dreariest" novel.
- 1276 Jessie Raine, rev. of *Sir Tom* and *Two Stories of the Seen and Unseen*. *Truth*, 12 Feb., 261-2.
"Letters on Books". MOWO's books have lately been weakening, but are still to be recommended. High praise for Bice in *Sir Tom*, effectively contrasted with the heroine. An ironic comment on MOWO's obsession with money. The two ghost stories are praised for a successful balance of the weird and the real.
- 1277 Rev. of *Two Stories of the Seen and Unseen*. *The Graphic*, 14 Feb., 167.
"New Novels". Fifteen lines. MOWO is much better in short stories than in three-deckers. Both stories praised for pathos and wide sympathies.
- 1278 Rev. of *Madam*. *The illustrated London News*, 21 Feb., 201.
Complaints of a painful story and of "diffuseness of ... narrative"; in spite of some powerful scenes the novel leaves an effect of "hollowness and artificiality". The central situation, and the forced contrivance of the plot and of the will excluding *Madam*'s son, are considered incredible. The heroine's behaviour is absurd and incomprehensible, and though her love for her stepdaughter is often "delightful to contemplate", it is not soundly based.
- 1279 Rev. of *Madam*. *Vanity Fair*, 21 Feb., 114.
"Books to Read and Others". MOWO's novels "grow fresher every year" and she gives more pleasure than in Carlingford days. The heroine is "a very noble figure"; and the novel introduces us to a new theme: country-house life. Generalised praise for pathos, effortlessness and "delicate humour".
- 1280 Rev. of *Madam*. *The Queen*, 28 Feb., 229.
Described as "laboured and inconclusive". with too many minute explanations. MOWO shows insight into human nature, but "human nature in its most repulsive forms". The story goes almost beyond probability and the ending is unsatisfactory, as it does not solve the problem of the will.
- 1281 Rev. of *Two Stories of the Seen and Unseen*. *The Queen*, 7 Mar., 252.
Seven lines under "Short Notices". Admiration for both stories for their originality; they are more than just

ghost stories.

1282 Rev. of *Madam*. *The Saturday Review*, 7 Mar., 318.
"Six Novels". Madam and her stepdaughter share equal honours, and the other characters are "well drawn" but totally uninteresting. The story begins well, but subsequently an excess of detail of characterisation is tedious, and MOWO is straining for effect. Rosalind's love story is only moderately interesting.

1283 Rev. of *Selections from Cowper's Poems*. *The Guardian* (London), 11 Mar., 378.
"Reprinted Verse". The selection is justified for its biographical but not its poetical interest. MOWO's introduction patronises Cowper unduly, and she does less than justice to his hymns.

1284 Rev. of *Madam*. *The Manchester Guardian*, 18 Mar., 7.
"New Books". Inferior to *Sir Tom*. The will is legally impossible, and the "ghost" episode is absurd. But the pursuit of Rosalind by three wooers is amusing, and MOWO is good on children. Although the story is interesting, it is overstrained and "unsuccessfully ambitious".

1285 Rev. of *Madam*. *John Bull*, 21 Mar., 192.
"New Novels". The reviewer complains of a sense of strain, and the book is less attractive than earlier novels; the story is not as successful as it promises to be. Madam and Rosalind are grudgingly admired, but Rosalind's lack of insight into Edmund is implausible. The best part of the story is the portrayal of the selfishness of Rex and Sophy.

1286 Rev. of *The Literary History of England*. *The Church Quarterly Review* 20 (Apr.), 1-23.
Begins with a review of *Historical Sketches of ... George II*, regretting the omission of a chapter on Samuel Johnson. *Literary History* is enthusiastically praised for the chapters on Cowper, Burns, Crabbe, Scott (especially praised). But MOWO's lenient views on Shelley are questioned. Brief summary of the philosophical and theological chapters. Praise for MOWO's style, her humour and her pathos; her low opinion of hymns regretted.

1287 P[eter] Haythornthwaite, "Mrs Inchbald". *The Dublin Review* 96 (3rd s. 13), 269-93.
Haythornthwaite has used MOWO's *Literary History* as a source book, and praises it on pp. 285 and 286.

1288 Rev. of *Two Stories of the Seen and Unseen*. *The Guardian* (London), 8 Apr., 532-3.
Reviewed along with *Glimpses of the Twilight* by F.G. Lee, with only twelve lines specifically referring to MOWO, who is praised for the sense of reality of her stories. Comparisons with *A Beleaguered City* and *The Wizard's Son*.

1289 Rev. of *Madam*. *The Daily News*, 10 Apr., 6.
The theme of the story is the hardships imposed by the weak on the strong and "man's inhumanity to woman". A sympathetic summary of the Trevanion and Madam theme; but the story is weakened by the improbable behaviour of the heroine, by an excess of detail on "the nursery cabals", and by the quite unnecessary "ghost" episode. Yet it remains a characteristic and distinctive Oliphant novel. *

1290 Rev. of *Madam*. *Society*, 18 Apr., 27.
"In the Library"; eight lines; praise for characterisation, plot and diction.

1291 Julia Wedgwood, rev. of *Sir Tom* and *Madam*. *The Contemporary Review* 46 (May), 753-54.
"Contemporary Records - Fiction". Almost entirely a protest at the titillation of the reader with hinted improprieties only to reveal that all was innocent after all. MOWO has foolishly compromised between writing for the mature and writing for "the young and ignorant". Yet Wedgwood highly praises her books in general.

1292 Rev. of *Madam*. *The Times*, 29 May, 8.
The reviewer treats the heroine ironically, considering that she creates misery for herself and "insist[s] on being mysterious when there is no need for mystery". He characterises the typical Oliphant novel:

excessive domestic detail, overemphasis on motivation, "the prattle of the nursery", and the eccentric will. But there is always "a warm, generous, and natural English girl or woman". The reviewer in spite of his comments admires Madam and finds her husband true to life.

1293 Rev. of *Carità*, new edn. *The Whitehall Review*, 4 Jun., 19.
"New Novels". Brief reference; described as "excellent".

1294 Rev. of *Within the Precincts*, new edn. *The Whitehall Review*, 9 Jul., 19.
Brief reference; described as "well-known".

1294a Rev. of *The Contemporary Review*. *The Tablet*, 11 Jul. 50.
There is a paragraph on Oliphant's article on Victor Hugo, noting the contrast between his anti-clericalism and his creation, in one novel, of a truly admirable priest.
(A later review of *The Contemporary Review*, 7 Aug., 1886, 210, includes a brief comment on Oliphant's "A Venetian Dynasty". It does not need separate itemizing.)

1294b Helen Eken Starrett, "Is Man Developing a Sixth Sense?", *Light, a Journal of Psychical, Occult and Mystical Research*, 5 Dec., 598.
Includes a tribute to MOWO and Elizabeth Stuart Phelps for extending our understanding of life beyond the grave.
(This reference to MOWO is selected from several in *Light*. It is not necessary to include all these references, most of which are conventional. But see below under 1889, two items, 1891, 1911 and 1912.)

1294c Frances Hays, *Women of the Day, a Biographical Dictionary of Notable Contemporaries* (London: Chatto and Windus).
Includes an entry on MOWO, 149-50, 2 cols. Stress on her productiveness. Praise for *Margaret Maitland*, *Lilliesleaf*, *The Chronicles of Carlingford*, the life of Irving etc. List of her works. Several inaccuracies, although *Merkland* is correctly listed as her second novel.

See Appendix 6 for an important American article of 1885, by Harriet Waters Preston.

Addendum to 1885

1294d David Masson, *Carlyle Personally and in His Writings* (London: Macmillan).
On p. 16 Masson pays a tribute to MOWO's championing of the Carlyles against JA Froude. (Information from a 1998 article by DJ Trela. See below, item 2938.)

1886

1295 "Magazines". *Public Opinion*, 1 Jan., 10-11.
Contains an admiring reference to the last instalment of *A House Divided Against Itself* in *Chambers's Journal*, to "Queen Eleanor and Fair Rosamond" in *The Cornhill*, and to the opening instalment of *A Poor Gentleman* in *The Leisure Hour*.

1296 "The Magazines". *The illustrated London News*, 9 Jan., 39.
Includes five lines on "Queen Eleanor and Fair Rosamond", regretting MOWO's choice of the "disagreeable" and stale theme of bigamy.

1297 "In the Library". *Society*, 16 Jan., 27-29. Signed "Pisistratus Caxton".
Includes seven lines of high praise, 29, for the last instalment of *A Country Gentleman and his Family* in *The Atlantic Monthly*: "clever and dramatic".

1297a "Reviews". *The Banner*, 5 Feb, 354.
Includes a very unfriendly comment on MOWO's story in the *Cornhill* ("Queen Eleanor and Fair Rosamond", not named). The story starts well but soon disappoints and is "unsatisfactory". Mr Lycett-Landon's behaviour is inexplicable. MOWO "start[s] a mystery and then coolly refus[es] to explain it".

- 1298 "The Magazines". *The illustrated London News*, 6 Feb., 138.
Includes five lines on the conclusion of "Queen Eleanor". The reviewer is relieved that this has proved to be merely a short story, which was all the theme justified. (Cf. 1296.)
- 1299 Rev. of *Oliver's Bride*. *The Whitehall Review*, 25 Feb., 21.
Described as being as "sombre" as *The Revenger's Tragedy*. Largely plot-summary.
- 1300 (J. M. Collyer), rev. of *Oliver's Bride*. *The Athenaeum*, 6 Mar., 325.
"Our Library Table". "It is a very slight tale" and "sad and sordid", but the reviewer admires the "noble" heroine Grace and finds Alice "unhappy and unworthy".
- 1301 Rev. of *Oliver's Bride*. *Vanity Fair*, 6 Mar., 140.
Eleven lines under "Books to Read and Others": "a perfect gem", with natural, self-consistent characters. High praise for the forgiving heroine.
- 1302 James Ashcroft Noble, rev. of *Oliver's Bride*. *The Academy*, 13 Mar., 179-80.
"New Novels". Considered to be as fine an example of realism as any book by MOWO; it is "not a story of incident: it is rather the elaboration of a profoundly interesting emotional situation". Plot-summary, highlighting the ironic emotional climax. *
- 1303 Rev. of *Oliver's Bride*. *Society*, 13 Mar., 29. Signed "Pisistratus Caxton".
"In the Library", 27-9. Eight lines; the central situation is admired, although the book is a grim "shillingsworth of sensation".
- 1304 Rev. of *Oliver's Bride*. *The Saturday Review*, 27 Mar., 446.
"Six Stories". The reviewer is concerned with the indiscretion of MOWO's writing a "true story", and complains that the story is too concerned with discreet impropriety of theme, as in many previous novels. He refers briefly to tragical events and admires the story for its "dramatic power".
- 1305 "The Late Principal Tulloch". *John Bull*, 3 Apr., 228.
A reference to MOWO's article in *Blackwood's Magazine* ("Principal Tulloch", Apr., 415-41). Largely on Tulloch.
- 1306 Rev. of *Oliver's Bride*. *The Graphic*, 10 Apr., 399.
"New Novels". Not successful; Oliver's behaviour is "imbecile", the happy ending is foolish, and MOWO's intention in such a story is unfathomable. But she has given the story no better treatment than it deserved.
- 1307 (J. M. Collyer), rev. of *A Country Gentleman and his Family*. *The Athenaeum*, 17 Apr., 517.
"Novels of the Week". Theo Warrender is an "unamiable" hero, but he may improve in a sequel. Plot summary of Theo's marriage, which is considered "rather sombre"; two contrasted couples, Dick and Chatty and the Thynnes, provide welcome interludes. Praise for the boy Geoff.
- 1308 James Ashcroft Noble, rev. of *A Country Gentleman and his Family*. *The Academy*, 24 Apr., 286-7.
"[S]everely realistic" and "very unromantic"; but with masterly workmanship. It is "a quiet family chronicle" with a good underlying story. The character sketches are "triumphs of creative and interpretative art". Noble analyses the Warrender family as studies of different kinds of conventionality, and compares Minnie with George Eliot's Rosamund Vincy. He praises Lady Markland and regrets that we see so little of her. *
- 1309 Rev. of *Oliver's Bride*. *The Queen*, 24 Apr., 454.
Eight lines under "Short Notices". Discussion of whether the story is "true"; it is not cheerful and not entertaining, but MOWO can be read with profit.

- 1310 Rev. of *A Country Gentleman and his Family*. *The Scotsman*, 26 Apr., 6.
 "New Novels". Less artistically finished than MOWO usually is. Neither Theo nor Lady Markland is sufficiently individualised, and Dick's love story is more interesting, while Theo's mother and sister are the most successful characters in the book. Plot summary concentrating on the stepfather/stepson theme.
- 1311 "Mrs Oliphant's New Novel", rev. of *A Country Gentleman and his Family*. *The Pall Mall Gazette*, 28 Apr., 5.
 Theo is considered an "insufferable" and "repellent" hero, whose unpleasantness is inconsistent with the admiration expressed for him by other characters. The ending is "an unresolved discord". Minnie Warrender is worthy of Jane Austen; but the story of Dick and Chatty is melodramatic. The book shows "diluted genius".
- 1312 "Mrs Oliphant's New Novel", rev. of *A Country Gentleman and his Family*. *The Pall Mall Budget*, 29 Apr., 30.
 Reprint of 1311.
- 1313 "Mrs Oliphant's New Novel", rev. of *A Country Gentleman and his Family*. *The Literary World* (London), 30 Apr., 411-12.
 Considered to be unoriginal, unnatural and often commonplace and unsympathetic, with an intolerable hero and an abrupt conclusion, but with an attractive subplot and some fine dramatic scenes.
- 1314 Rev. of *A Country Gentleman and his Family*. *The Morning Post*, 30 Apr., 3.
 Praised for its admirable character studies, "delicately touched but vigorous", and for its effortless narrative. Praise for Geoff, a new type of child character; conventional praise for other characters. Lady Markland's love for Theo is considered "weakness".
- 1315 Rev. of *A Country Gentleman and his Family*. *John Bull*, 1 May, 287.
 "New Novels". A comparison between the three marriages on which the story turns. High enthusiasm for the comedy of Minnie and her snobbish marriage. The "neutral tints" of the first two volumes are replaced by a "more realistic colouring". There is an awkward treatment of a delicate subject ("things unseemly") in later chapters. The stress on the feelings of the hero's family is at times tedious.
- 1316 Rev. of *Effie Ogilvie*. *The Whitehall Review*, 13 May, 19.
 An unimpressed plot summary. MOWO is considered to be all too predictable; she never rises above the commonplace. The heroine is not admired, and the artist hero is a mere stereotype, with a socially insecure background.
- 1317 Rev. of *A Country Gentleman and his Family*. *The Saturday Review*, 15 May, 685.
 "Five Novels". In spite of "charm and fluency" and "perfect" characterisation the story is dull. Theo's unpleasant character and his perverse progress towards the desertion of his wife successfully conveys MOWO's intentions; but this main story never justifies itself, and it is the comic minor characters who make the story attractive.
- 1318 Rev. of *Effie Ogilvie*. *The Morning Post*, 19 May, 2.
 "Recent Novels". It is a "graphically written" novel, but Effie is "somewhat shadowy". An appreciation of other characters, especially the satirically portrayed Misses Dempster. Praise for "purity and freshness".
- 1319 Rev. of *Oliver's Bride* and *A Country Gentleman and his Family*. *The World*, 19 May, 20-21. Signed "Q".
 "Pages in Waiting". The reviewer admires MOWO and feels that she is so well known that he need say no more. *A Country Gentleman and his Family* is the "most pleasant" of the stories.
- 1320 Rev. of *A Country Gentleman and his Family*. *The Pictorial World*, 20 May, 471.
 "New Books". The story balances accurate pictures of country life with MOWO's familiar insight into character; her special gift is for describing the English middle-class man and woman. A balanced analysis of the main plot with a reasonable insight into Theo, and an interesting contrast between Theo's and Geoff's

ways of loving Lady Markland. The story is seen to be deliberately left inconclusive. *

1321 Rev. of *A Country Gentleman and his Family*. *The Daily Chronicle*, 22 May, 6.
"Fiction". The hero is an intolerable brute and a reader will get most of his enjoyment from the "matrimonial adventures" of the subplot, in spite of some theatricality. There are "some skilful contrasts of character" and "keen observations of modern life".

1322 Rev. of *Effie Ogilvie*. *Life*, 27 May, 957.
Ten lines under "New Novels". Considered "faint in colour and feeble in design", yet with MOWO's special gifts; an "idyll ... skilfully presented".

1323 (J. M. Collyer), rev. of *Effie Ogilvie*. *The Athenaeum*, 29 May, 711-12.
"Novels of the Week". Collyer praises Effie as a "sweet ... Scotch lassie" and admires other Scottish characters. Mainly a plot summary, with enthusiastic comments on the characters, especially the Dirom family.

1324 Rev. of *A Country Gentleman and his Family*. *The Times*, 1 Jun., 15.
In spite of a great deal of irrelevant domestic detail, the story is "skilfully constructed and well told". MOWO is severe on all aspects of country society. The reviewer discusses Theo, Lady Markland and young Geoff - and is ironic about the picture of Theo's Oxford life.

1325 Rev. of *A Country Gentleman and his Family*. *The Guardian* (London), 2 Jun., 827-8.
"Novels". Apart from its abrupt conclusion "the best English character novel" since George Eliot died. Praise for the "unaffected English". A remarkably perceptive comment on the consistent use of Mrs Warrender's point of view, and on her entangled feelings after her widowhood. The reviewer notes the irony of her discovery of romance, not in herself, but in her children, whose story becomes tragic. A coolly balanced analysis of events leading to Theo's marriage, and of his stepfatherly rages. But the inconclusive conclusion is unsatisfactory. Admiration for Chatty and Minnie and for the use of comedy. **

1326 (Alfred J. Church), rev. of *A Country Gentleman and his Family*. *The Spectator*, 5 Jun., 761.
"Current Literature". MOWO "seems inclined ... to go over to the American school of fiction"; incidents are few and only the interrupted wedding is exciting. The characterisation is "delicate and subtle" as usual. Theo is very convincing, Geoff is "pathetic", the four women are "admirable studies", though Chatty's change of character is not convincing; but her sister might have come out of *Pride and Prejudice*. *

1327 C. E. Dawkins, rev. of *Effie Ogilvie*. *The Academy*, 5 Jun., 393-4.
"New Novels". Praise for the simplicity of construction and "the absence of padding and pretence". MOWO describes Effie's stepmother and other characters with "humanity and quiet humour". An appreciative character-sketch of Mrs Ogilvie, sympathy for Effie's "painful experiences", and high praise for the Diroms.

1328 Rev. of *Effie Ogilvie*. *The Times*, 5 Jun., 7.
Considered "minor", but it shows in miniature MOWO's "mastery of suggestive detail". The rest of the review is an admiring account of the dramatic scene where Effie meets Fred Dirom in a twilit room, typical of her "touches of nature".

1329 Rev. of *A Country Gentleman and his Family* and *Effie Ogilvie*. *The Graphic*, 12 Jun., 647.
"New Novels". MOWO's novels "have ceased to have any artistic qualities". A scornful one-sentence summary of *A Country Gentleman and his Family* and a comment on "the stalest of underplots". The dialogue is banal, the characterisation uninteresting, and the male characters quite unsuccessful. *Effie Ogilvie* is better because of a humorous scene between a shy lover and a father; but attempts at humour are forced. The reviewer makes various sarcasms about MOWO's facility for description and her automatic methods of writing.

1330 Rev. of *A Country Gentleman and his Family*. *The Manchester Guardian*, 16 Jun., 6.
"New Books". One of MOWO's most "freshly planned" novels, but she has given herself no time to achieve precision of detail. Theo is a fine study of "selfish unreason" and his fate is ingeniously interwoven with that of his sister Chatty. The reviewer then suggests how dialogue, character, and situation and incident might have been sharpened and made more vivid if MOWO had worked over her text.

1331 Rev. of *Effie Ogilvie*. *The Scotsman*, 16 Jun., 10.
"New Novels". Although less "highly wrought" than many recent books, it richly illustrates "her peculiar qualities of character, creation and analysis". All characters show "realism, insight, and firmness of touch". High praise for Mrs Ogilvie, and the contrasting Effie.

1332 Rev. of *Effie Ogilvie*. *The illustrated London News*, 19 Jun., 665.
"Novels". Praise for "consummate skill". The reviewer relishes the ironies, and the complex insights into Mrs Ogilvie, and admires the "charming heroine", and the "beauty of expression".

1333 Rev. of *A Country Gentleman and his Family*. *The Glasgow Herald*, 23 Jun., 4.
Less good than usual, because it lacks MOWO's quiet portrayal of everyday life. There is little humour and little insight into character. Theo is "all blurred and indistinct", and his mother is not a success; but the two sisters are admirable. MOWO makes no attempt to describe Lady Markland. The boy Geoff is the most real character apart from Chatty.

1334 Rev. of *A Country Gentleman and his Family*. *The Dublin Review* 99 (3rd s. 16) (Jul.), 163-4.
"Notes on Novels". A characteristic theme of MOWO's is the disruption of quiet lives by unforeseen tragedy. Theo "is a strongly realised figure", whose development is forcefully portrayed. Praise also for insight into young Geoff. Although Chatty's interrupted wedding is conventional, MOWO has carefully prepared for it. The reviewer comments on the use of thematic parallelism in the stories of Chatty and Mrs Eustace Thynne. *

1335 Rev. of *A Country Gentleman and his Family*. *The Scottish Review* 8 (Jul.), 93-4.
"Recent Novels" (eleven in all). Although it is an admirable picture of some aspects of country society, it goes on too long. The choice of an egotistical prig for hero is perverse and unacceptable, and the plot is unsatisfactory; the marriage of Minnie to Mr Thynne is abrupt and unprepared for, and Chatty's interrupted marriage is a clumsy and unconvincing device.

1336 Rev. of *A Country Gentleman and his Family*. *The Westminster Review* 126 (n.s. 70) (Jul.), 295.
"Belles Lettres". Ten lines; great enthusiasm for the fascination of MOWO, although the thread is spun thin and the characters are unattractive.

1337 "Mrs Oliphant's Latest Novel", rev. of *Effie Ogilvie*. *The Nonconformist and Independent*, 1 Jul., 631.
A "weak and commonplace" novel which lacks "concentration and force". But it is "smoothly written" and "wholesome". Miss Dempster is an attractive, but unsustained, character study. Effie's emotional crisis is left undeveloped as if MOWO had suddenly lost interest.

1338 Rev. of *Effie Ogilvie*. *The Pictorial World*, 8 Jul., 42.
"New Books". MOWO's realism is truer than that of Maupassant and Zola; her construction is always conscientious. A prolonged plot summary, stressing the ironies and ambiguities of Effie's situation and of her scrupulous sense of justice - but very sentimental in its view of her. High praise and careful analysis of the minister Mr Moubray; praise also for MOWO's economy of means and her insight into complex motives.

1339 Rev. of *Effie Ogilvie*. *The Pall Mall Gazette*, 9 Jul., 5.
A severe comment on Effie, an unattractive heroine. And Fred Dirom is an unconvincing hero. But other characters are attractive; MOWO is unrivalled at Scottish themes, and the dialogue of different speakers is

"subtly differentiated".

1340 Rev. of *Effie Ogilvie*. *Vanity Fair*, 10 Jul., 27-28.

The characters are natural and the plot is "ingenious and entirely acceptable". After a quiet opening the story develops strongly. Rather conventional comments on Effie's stepmother and her marital problems.

1341 Barry O'Brien, rev. of *A Country Gentleman and his Family* and *Effie Ogilvie*. *Truth*, 15 Jul., 116.

Eleven lines under "Letters on Books". Although it is a relief to turn to MOWO after other novelists, neither of these novels shows her at her best; her talents have been largely destroyed by over-production.

1342 "Mrs Oliphant's New Novel", rev. of *Effie Ogilvie*. *The Literary World* (London), 23 Jul., 71-72.

Naïve enthusiasm for the heroine and a conventional plot summary. A familiar theme is given new life, but the hero is inconsistently portrayed. The Scottish atmosphere is admired; yet the setting might as well have been English.

1343 Julia Wedgwood, rev. of *A Country Gentleman and his Family*. *The Contemporary Review* 50 (Aug.), 299-300.

"Contemporary Records - Fiction". Wedgwood regrets MOWO's over-productivity, and makes a comparison with Jane Austen with reference to subtle social analysis and the balance between sympathy and "sarcasm" (i.e. irony) in their characterisation. But society has changed since Jane Austen's day. Wedgwood comments on MOWO's obsession with death, her animus against men, and her objectionable "allusions to vice".

1344 Rev. of *A Country Gentleman and his Family*. *The Queen*, 14 Aug., 196.

A conventional plot summary. The central point of interest is the conflict of interests between Theo and his wife over the child. The broken end implies a sequel. Special comment on Mr Wilberforce and his wife.

1345 Rev. of *Effie Ogilvie*. *The Saturday Review*, 14 Aug., 228.

"Novels and Tales". MOWO is preferred to George MacDonald (the author of the previous novel reviewed); she is less moralistic and less pretentious, and she restrains her use of irrelevant material. Her "reticence" is not poverty of imagination. But *Effie Ogilvie* is considered a very "meagre" and commonplace story, overstressing quiet domestic routine. The women are lifelike, the men "shadowy"; the Scottish dialogue is convincing.

1346 Rev. of *Effie Ogilvie*. *The Manchester Guardian*, 17 Aug., 7.

"New Novels". MOWO's Scottish characters are always vividly and sympathetically observed; her English characters are largely the result of "perfunctory observation". In *Effie* the Scottish characters (mentioned in detail) are excellent, but the intrusive English characters are mere novelistic clichés. But the novel is "great fun" and superior to *A Country Gentleman*.

1347 Rev. of *Effie Ogilvie*. *The Glasgow Herald*, 17 Sep., 4.

A tribute to MOWO's gift for Scottish themes; her scenery is subordinate to her characterisation - which is richly individualised and directly derived from environment. Her wide sympathies give her an insight into the characteristic humour and pathos of Scottish life. Her humour is sane and balanced and typically lowland Scottish: an appreciation of the incongruities of life. In *Effie* Mrs Ogilvie is worthy of Galt or Scott; the reviewer analyses the heroine in detail and praises other characters. But the ending is too naturalistic to be appropriate for a novel. *

1348 (Ralph Thicksesse), rev. of *Effie Ogilvie*. *The Spectator*, 18 Sep., 1252-3.

"Current Literature". Thicksesse describes Effie as "a simple girl", who is made much too inexperienced and ignorant. He greatly admires the Scottish themes but feels that the novel is unfinished, and there are signs of carelessness.

1349 Rev. of *A Country Gentleman and his Family*. *The Daily News*, 30 Sep., 3.

"Recent Novels". MOWO has succeeded where other novelists might not have done in creating a novel out of unpromising material. A neat one-sentence summary, followed by admiration for the completeness of MOWO's insight into human motive. Detailed appraisal of the characters, with a comment on MOWO's apparent suspicion of second marriages and stepfathers.

1350 Rev. of *A House Divided Against Itself*. *The Scotsman*, 11 Oct., 4.
"New Novels". This effectively solves the problem posed by the inconclusive *Country Gentleman*. The reviewer examines Waring and Lady Markham in their new situation; but the interest has now moved to their children. He praises MOWO for "consummate skill" in portraying the results of particular environments upon human personality and action. The contrast between the two sisters is the central theme. MOWO shows her usual insight into "life and society". *

1351 (J. M. Collyer), rev. of *A House Divided Against Itself*. *The Athenaeum*, 16 Oct., 495.
"Novels of the Week". Very commonplace praise of characters: Lady Markham, Waring, Claude Ramsay etc. Admiration for dialogue and scenery. The return of Waring to his wife is considered improbable.

1352 Rev. of *A House Divided Against Itself*. *The Whitehall Review*, 21 Oct., 19-20.
MOWO at her best, showing her unconventional story-telling methods and her constant search for new scenes and new characters to go with them. "There is nothing strained or sensational" and the story is a "genuine chapter of real life".

1353 William Wallace, rev. of *A House Divided Against Itself*. *The Academy*, 23 Oct., 273.
"New Novels". It is a story in which character entirely predominates over plot; the story is carelessly handled and the dénouement is rushed. Although Wallace complains of "arid social realism", he is eloquently enthusiastic about the characters, who are all richly detailed: Waring, Lady Markham, their daughters, but above all Lady Markham's son. He also admires the "comic half love-affair" between Frances and an older man.

1354 Rev. of *A House Divided Against Itself*. *The Morning Post*, 23 Oct., 3.
"Recent Novels". MOWO has chosen "an entirely new situation" and made it "amusing". Waring's seclusion is considered improbable, but is "cleverly managed". Lady Markham is a fine study and her son is considered fascinatingly complex. Praise for humour, for dialogue, and for the Riviera setting.

1355 Rev. of *A House Divided Against Itself*. *The Literary World* (London), 29 Oct., 376-7.
Long plot summary. MOWO praised for the complex motivation and contrasts of the two sisters, and for a humorous speech by Markham. The unostentatious moral of the book is a comment on the shallowness of society.

1356 Rev. of *A House Divided Against Itself*. *Time* 15 (Nov.), 636-7.
Shows MOWO's "customary skill in portraiture". Frances Waring, though "less admirable" than Rosalind in *Madam*, is lavishly praised. Admiration for Constance and naive comments on her marriage to Claude, well-matched opposites. Praise for "clever dialogue" and fine descriptions.

1357 Rev. of *A House Divided Against Itself*. *The St. James's Gazette*, 4 Nov., 6-7.
MOWO praised for "quick understanding of certain sides of life" and for the gift of story telling. Her special gift is for sympathy with the quiet tragedies and joys of everyday life; "she is a devotee neither of analysis nor of style". The "motive" (central theme) is inadequate, and it is the character sketches that matter. Detailed analysis of Lady Markham and others.

1358 Rev. of *A House Divided Against Itself*. *The St. James's Budget*, 6 Nov., 23.
Reprint of 1357.

1359 (Ralph Thicknesse), rev. of *A House Divided Against Itself*. *The Spectator*, 20 Nov., 1560-1.
MOWO's gift for characterisation is undimmed, though not so vivid as in the Carlingford stories. Her portrayal of London society is quiet, unsensational, charitable and ironic, and the contrast between this and

the seclusion of an Italian town is admirable. An examination of Frances' seclusion, her shock of discovery, and her uneasy relationship with the "strange morality" of her mother's world. A character sketch of Lady Markham. MOWO praised for her objective portrayal of an "incurably artificial" society, with which she has no sympathy. *

1360 Rev. of *A House Divided Against Itself*. *The Graphic*, 27 Nov., 582.
"New Novels". A comparison with Trollope. The book is easier reading than MOWO's recent work. The central situation is original and there is a fine character sketch, the humorous Lord Markham. The contrasted sisters are admired, and so are the lesser characters, and the "surface humour".

1361 "A New Novel by Mrs Oliphant", rev. of *A House Divided Against Itself*. *The Pall Mall Gazette*, 6 Dec., 5.
Described as "wholesome", "full of sympathetic insight, wisdom and good taste", but too long. The "discord" of *A Country Gentleman* is resolved, but names are changed "as if to throw readers off the scent". But the contrasted twin sisters are the finest achievement of the book.

1362 Rev. of *A House Divided Against Itself*. *The Saturday Review*, 11 Dec., 788.
"Six Novels". A coolly ironic review; the book lacks the freshness, but also some of the weaknesses, of her earlier books. There is less obsession with analysis of motivation and less morbid introspection. The men as usual are weak and the women good. The story is "reasonably interesting" though at times unconvincing, and the minor characters are to be admired.

1363 Rev. of *Effie Ogilvie*. *The Daily News*, 25 Dec., 6.
"Novels". Admiration for the book's Scottishness, and for MOWO's ability to give life to unpromising material; she can find human interest in any subject. Effie is not a conventional heroine but is interesting. The ambiguous, unresolved ending is truly contemporary.

1364 Rev. of *A House Divided Against Itself*. *The illustrated London News*, 25 Dec., 713.
"Novels". Enthusiastic but unsubtle; praise for the happy mood, and the "charming" daughter (Frances); conventional plot summary. The reviewer begins by admiring Waring, but ends with strong disapproval.

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1365 Rev. of *A House Divided Against Itself*. *The Westminster Review* 127 (n.s. 71) (Jan.), 269-70.
"Belles Lettres". Twelve lines: eminently characteristic of MOWO, but much too prolonged and unfairly satirical against society; yet very artistic and dramatic.

1366 Rev. of *A House Divided Against Itself*. *The Guardian* (London), 5 Jan., 22.
"Novels". MOWO has failed to achieve continuity from *A Country Gentleman* and has changed names. Lady Markham and Geoff (Markham) are a disappointment after the previous book, having morally deteriorated; and there are other contradictions. Frances' failure to remember her mother is improbable.

1367 "Sibylline Leaves". *The Daily News*, 27 Jan., 3.
Includes seven lines on "The Land of Darkness" in *Blackwood's*, highly praising MOWO's gift for supernatural themes.

1368 "The Magazines". *The illustrated London News*, 7 May, 532.
Includes eight lines on *Joyce* in *Blackwood's*; naive details of the story. Not credited to MOWO.

1369 "The Magazines". *The illustrated London News*, 4 Jun., 624.
Includes seven lines on *Joyce* in *Blackwood's*; narrative details.

1370 Rev. of *A House Divided Against Itself*. *The Daily News*, 25 Jun., 6.
"Novels". The reviewer notes the change of names since *A Country Gentleman*. MOWO is not interested in plot "in the sense of ingenious intrigue", and not simply in "mere characters and conversations"; her

concern is with "the play of passion and human motive". Plot summary concentrating on the two sisters, so skilfully contrasted, and on Frances' discovery of her divided duty. *

1371 Rev. of *Harry Joscelyn*, new edn. *The Scotsman*, 4 Jul., 3.
Ten lines under "New Novels", praising the characterisation and the handling of incidents. But it is "at times terribly verbose".

1372 Rev. of *The Son of his Father*. *The Morning Post*, 6 Jul., 5.
Highly enthusiastic; MOWO achieves new heights and combines power with artistic finish. All the characters are vividly real; and Johnny May is "pathetic" and "fascinating". His father is a fine psychological study of lack of moral responsibility; his scenes with his son are admirable. The realism of the story is "natural yet weird". Praise also for the characters of Montessor and Elly.

1373 B. Montgomerie Ranking, rev. of *The Son of his Father*. *The Academy*, 9 Jul., 21-22.
"New Novels". An unsubtle and superficial review. The reviewer admires the picture of the hero's child-life, and the contrast between quiet village life and the "hard, unsympathetic daughter". He finds pathos in the portrayal of the convict father, and approves of the lack of emphasis on the presumed moral, on temperance. The ending is "tantalising"; we are not interested in the fortunes of Susan, only in those of Jack and Elly.

1374 (Meredith Townsend), rev. of *The Son of his Father*. *The Spectator*, 16 Jul., 963-4.
"The circumstances implied in the plot are so peculiar as almost to be outside the range of art"; but MOWO shows her usual insight into character. Townsend praises the portrayal of "severe rectitude" in the hero's mother. of elaborate self-deception in the convict father, and of the ironic love story of the clergyman Mr Cattley, a uniquely Oliphant character. The theme of "waste" brings the story vividly to life. Townsend finds the book less attractive than some of MOWO's earlier novels, but it shows that her powers are not weakening. *

1375 Rev. of *The Son of his Father*. *The Scotsman*, 18 Jul., 3.
Two references. Under "Books of the Week" it is described as the finest novel of the week. It is reviewed in detail under "New Novels"; the reviewer finds that the "pathetic and painful" interest is sustained throughout the novel, and identifies two themes: the folly of concealing facts from children, and the suffering caused to children by their father's sins, hackneyed themes, but given powerful new life by MOWO, who stresses "emotions, mental struggles ... and the nobler sentiments". It is a serious weakness that the hero is excessively "weak and soft"; and there is too much analysis of mental processes.

1376 Rev. of *The Son of his Father*. *The British Weekly: a journal of social and Christian progress*, 22 Jul., 186.
Six lines under "New Books and Literary Notes". Described as "the novel of the week" and praised for its character sketches and its portrayal of the hero's "mental struggles"; but slightly spoiled by sensationalism.

1377 Rev. of *The Son of his Father*. *The St. James's Gazette*, 22 Jul., 7.
The reviewer stresses the alcoholism theme, grudgingly praises MOWO's gift for producing strong and touching scenes, but complains that there is too much "talk, preachment, reflection, analysis, and so on" for so slender a story. His comments on characters are entirely superficial.

1378 (J. M. Collyer), rev. of *The Son of his Father*. *The Athenaeum*, 23 Jul., 111.
A very conventional review. Collyer recommends the book "on the whole", finds many characters to admire, and many wise comments deriving from MOWO's experience of life. He also discusses the inheritance theme: John inherits his qualities from his mother, not from his father.

1379 Rev. of *The Son of his Father*. *The Saturday Review*, 23 Jul., 125.
"New Novels". A close critical examination of MOWO's gifts and reputation; praise for her inexhaustible invention and variety, but criticism for extreme verbosity. *The Son of his Father* is weakened by repetitiveness, by overemphasis on small details and on the thought processes of minor characters, and by lack of concision. But "the tone throughout is excellent". The reviewer briefly discusses the character of the

hero's mother and father.

1380 Rev. of *Harry Joscelyn*, new edn. *The Saturday Review*, 23 Jul., 125.
Six lines under "New Novels", praising the vigorous north-country scenes, and the Joscelyn household. It is a fine middle-period Oliphant novel.

1381 Rev. of *The Son of his Father*. *The St. James's Budget*, 30 Jul., 24.
Reprint of 1377.

1382 Rev. of *Madam*, new edn. *The Whitehall Review*, 4 Aug., 18.
Twelve lines; "one of Mrs Oliphant's best books", and the new edition is welcomed.

1383 "The Magazines". *The illustrated London News*, 6 Aug., 154.
Includes seven lines on the latest instalment of *Joyce* in *Blackwood's*, identifying MOWO as author.

1384 Rev. of *The Son of his Father*. *The Times*, 10 Aug., 13.
MOWO shows "her usual conscientious minuteness" in analysis of her situations, and handles her favourite mother-and-son theme "with adroitness". But this particular son is intolerable: weak-minded, "over-sensitive, morbid, introspective"; his sensations are consistently overemphasised, as are many other themes. The reviewer seems to imply that in some scenes triviality is made neurotic by extravagance.

1385 "Mrs Oliphant's New Novel", rev. of *The Son of his Father*. *The Literary World* (London), 19 Aug., 172-3.
Praise for the "healthy ... tone", the vigorous narrative, the "shrewd insight into human strength and weakness", and the lack of sensationalism. The reviewer admires the portrayal of the hero, of his mother, and of his father's moral confusion, and also stresses the love scenes.

1386 Rev. of *The Son of his Father*. *The Graphic*, 20 Aug., 207.
"New Novels". A complaint that all MOWO's novels, in spite of their admirable construction, "read as if ... produced by a machine". All the "strength and passion" of her earlier novels has gone; yet she can always make the most uninteresting material readable. The reviewer, rather grudgingly, praises the characters.

1387 Rev. of *Harry Joscelyn*, new edn. *The Daily Chronicle*, 27 Aug., 7.
Five lines under "Fiction", praising MOWO's "portrayal of scenes and episodes of domestic life".

1388 Rev. of *The Son of his Father*. *The World*, 31 Aug., 21. Signed "Q".
Six lines under "Pages in Waiting". The hero is a fool, the other characters are trivial, and the book is wearisome.

1389 George Saintsbury, "The Present State of the Novel". *The Fortnightly Review* 50 (n.s. 42) (Sep.), 410-17.
Contains a reference to MOWO, p. 411; she and George Meredith are the sole survivors from an older generation of novelists. He may also allude to her, p. 413, as one of the novelists whose first and third volumes are admirable, but the second volume slovenly.

1390 Barry O'Brien, rev. of *The Son of his Father*. *Truth*, 8 Sep., 407.
Five lines under "Letters on Books"; the book is "readable" and better than most of MOWO's recent books.

1391 Rev. of *A Country Gentleman and his Family*, new edn. *The Literary World*, 9 Sep., 225.
"New Novels and New Editions". Conventional praise.

1392 Rev. of *Harry Joscelyn*, new edn. *The Glasgow Herald*, 23 Sep., 4.
"Novels and Stories". An appraisal of MOWO's achievement as a novelist; she rivals George Eliot as an analyst of human character; and Harry Joscelyn is remarkable for "a carefulness in preparation, a deliberation in execution, and an earnestness in design", though weakened by prolixity.

- 1393 "The Magazines". *The illustrated London News*, 8 Oct., 440.
Includes five lines on the latest instalment of *Joyce*: naive narrative.
- 1394 Rev. of *A Country Gentleman and his Family*, new edn. *The Glasgow Herald*, 8 Nov., 3.
Enthusiasm for an unsensational insight into middle-class life, and for the portrayal of Mrs Warrender and her contrasted daughters. The treatment of death is admired, as also are other characters. But Theo is intolerable. The book is less "philosophical" than MOWO sometimes is, but "interesting". (Contrast the earlier *Glasgow Herald* review: 1333.)
- 1395 "Magazines for December". *The Nonconformist and Independent*, 8 Dec., Supplement, 6.
Includes an admiring reference to MOWO's obituary for Mrs Craik in *Macmillan's Magazine*.
- 1396 "The Magazines". *The illustrated London News*, 10 Dec., 693.
Includes seven lines on the latest instalment of *Joyce*, concentrating on "character in a trying situation"; and nine lines on the obituary for Mrs Craik. MOWO is the "higher genius".
- 1397 Rev. of *The Makers of Venice*. *The Scotsman*, 26 Dec., 3.
"Books of the Week". MOWO praised for "historical imagination" on a subject more difficult than Florence; she aims to be picturesque, not comprehensive, but sometimes assumes too much knowledge in the reader. The history of the Doges, and the chapters on Marco Polo, Zeno and Carmagnola, and the painters are specially praised.
- 1398 Rev. of *The Makers of Venice*. *The Morning Post*, 31 Dec., 3.
MOWO offers nothing new on a hackneyed subject, but she draws attention to some neglected aspects of Venetian history. The book is not merely a collection of attractive sketches, but is also valuably informative, with "discriminating comment".
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- 1399 Rev. of *Makers of Venice*. *The Graphic*, 14 Jan., 43.
"The Reader". Praise for "vivacity and colour", although the book is interesting, not as history, but as "episodes and characters from the history of Venice". At times careless, but "honest and skilful".
- 1400 Rev. of *Makers of Venice* *The Glasgow Herald*, 16 Jan., 3.
The reviewer pays an eloquent tribute to the city, quoting freely from MOWO. It is an "entrancing book". MOWO's views unreservedly accepted.
- 1401 Rev. of *Makers of Venice*. *The Guardian* (London), 18 Jan., 93.
The opening chapter is the finest, the book is written "chattily and pleasantly" and is admirable above all for its picturesqueness.
- 1402 "Mrs Oliphant's Venetian History", rev. of *Makers of Venice*. *The Saturday Review*, 28 Jan., 106-7.
A weaker work than *Makers of Florence*; it does nothing to enhance our knowledge of Venice. Her understanding of the city is defective, she is superficial and too Ruskinian on Venetian art, and "wilful" on Venetian writers. The reviewer offers some mild, condescending praise.
- 1403 Rev. of *The Second Son*. *The Scotsman*, 30 Jan., 3.
Treated as a didactic novel, concerned with a "socio-political" message about the question of primogeniture and entail; all the characters are thus forced into a preconceived mould. Squire Mitford is "childish", the others are "commonplace", and the women uninteresting. But it is an exciting story.
- 1404 (John Skelton), "Mrs Oliphant on Venice", rev. of *Makers of Venice*. *Blackwood's Magazine* 143 (Feb.), 185-92.
Highly enthusiastic, praising equally the liveliness of the writing and the thoroughness of the research. The past of the city is vividly brought to life and MOWO is much less florid than Ruskin; unlike him she sees it

as a city of men. She is not quite sure of herself on late Venetian art.

1405 Rev. of *The Second Son*. *The Morning Post*, 2 Feb., 3.
"Recent Novels". High praise; MOWO shows herself mistress of her art. All characters are relevant to the plot and "vivid and forcible"; the treatment is "analytic without dryness". Her male characters are very successful, but the female characters "are relatively somewhat effaced" - apart from Pax.

1406 Rev. of *Makers of Venice*. *The Literary World* (London), 3 Feb., 100-02.
Simply a summary; the chapter on the Doges is the best part of the book.

1407 Rev. of *The Second Son*. *The St. James's Gazette*, 4 Feb., 7.
Praised for the typical Oliphant ability to give the "illusion of reality". The reviewer notes the absence of love interest, the vivid, almost epigrammatic, quality of the writing, and the superiority of the male characters to the female.

1408 Rev. of *The Second Son*. *The Manchester Guardian*, 6 Feb., 6.
"Books of the Week". "[A] well-imagined family party" with characters "strong almost to pungency", although the second son is dull. Praise for the humour, for the female characters, for the rarity of violent action, and for MOWO's usual minuteness of detail.

1409 "Mrs Oliphant's New Novel", rev. of *The Second Son*. *The Literary World*, 10 Feb., 124.
An uns subtle appraisal of a typical Oliphant novel, but noting MOWO's preference for "a striking family group". Praise for climaxes and dialogue, and for the comedy; but the story is melodramatic and lacks originality, and the characters are conventional.

1410 (J. M. Collyer), rev. of *The Second Son*. *The Athenaeum*, 11 Feb., 175.
"Novels of the Week". Praise for "fidelity to truth in minor details", with a simple plot which effectively produces a domestic tragedy, and highlighting the "irony of fate". A sentence on the choric butler, trivial comments on minor characters.

1411 William Sharp, rev. of *The Second Son*. *The Academy*, 11 Feb., 93.
"New Novels". First an appraisal of MOWO's special quality, noting her unique lack of romanticism, her occasional "note of distinction", her lack of imagination (except in *A Beleaguered City*). But *The Second Son* is entirely lacking in distinction. Its purpose is to support the law of primogeniture, and the characters, though lifelike, are unduly overdeveloped, while the love interest "is of [a] sturdy mediocre quality".

1412 Rev. of *The Second Son*. *The Daily Chronicle*, 11 Feb., 7.
Mainly conventional plot summary, with naive comments on the heroine. The message is that a mesalliance cannot assure happiness. The reviewer quotes a grimly ironic passage about death.

1413 Rev. of *The Second Son*. *The St. James's Budget*, 11 Feb., 24-5.
Reprint of 1407.

1414 Rev. of *The Second Son*. *The Cambridge Review*, 15 Feb., 207.
A fairly sympathetic plot summary, complaining of weaknesses in legal details. The true hero is Edmund, but he "is portrayed in such a quiet and unobtrusive manner" as to be easily disregarded. But this shows MOWO's skill. Brief praise for the women characters and the two lawyers.

1415 Rev. of *The Second Son*. *The Whitehall Review*, 16 Feb., 18-19.
MOWO has limited herself to a small cast of characters, whom she vividly individualises, except that the second son is tediously virtuous, though a good contrast with his brothers. The novel is "an excellent comedy" on a conventional theme. Lily Ford is a strong heroine, who implies the message that the masses must be educated. The book centres on "real intercourse among cultivated people".

1416 Rev. of *The Second Son*. *The Illustrated London News*, 18 Feb., 181.
"Novels". Almost entirely plot-summary, with a complaint that the characters are all representations "of

different moral temperaments" and not strongly individualised.

1417 "Mrs Oliphant's New Novel", rev. of *The Second Son*. *The Pall Mall Gazette*, 20 Feb., 3.
The reviewer concentrates on one theme: MOWO's fierce attack upon the gentry, exposing with bleak realism the harm this class can do, and highlighting the injustice that lies just below the surface of life. We must learn from the novel how to readjust society to do away with the social evil of the country gentleman. There are references to Cobbett and William Morris. **

1418 Rev. of *Makers of Venice*. *The St. James's Gazette*, 20 Feb., 7.
Restrained praise; MOWO is not an original researcher, but her independent views are admired.

1419 Rev. of *The Second Son*. *The Oxford Magazine*, 22 Feb., 236.
The second son is "shadowy", the other sons are a fool and a villain, the father is "unpleasant" and cynical, and the daughters "disagreeable". The reviewer admires the story of Lily Ford's triumph over attempts to entrap her, but regrets the lack of humour and of plot.

1420 Rev. of *The Second Son*. *The Glasgow Herald*, 23 Feb., 4.
"Novels and Stories". The story is slow and commonplace, and the plot is "strained and improbable" without any compensating dramatic excitement. But the reviewer praises two characters, Pax and Nina.

1421 "Mrs Oliphant's New Novel", rev. of *The Second Son*. *The Pall Mall Budget*, 23 Feb., 31.
Reprint of 1417.

1422 (James Ashcroft Noble), rev. of *The Second Son*. *The Spectator*, 25 Feb., 269.
"Recent Novels". MOWO is possibly the most versatile of all novelists. Noble examines this remarkable phenomenon, noting the entire diversity of books like *A Beleaguered City* and *A Country Gentleman*. She is at times highly imaginative, at other times quite the opposite. *The Second Son* shows unusual power to arouse intense interest in characters essentially commonplace; she has the kind of imagination that enables the reader "to realise the actual rather than to see the invisible". Noble makes a fine and perceptive analysis of inarticulacy in the brothers Roger and Edmund. **

1423 (Mabel Robinson), rev. of *Makers of Venice*. *The Athenaeum*, 25 Feb., 236-7.
Better than *Makers of Florence*. MOWO's approach is that of a novelist: she highlights character and she makes her subjects like Scottish contemporaries. Eloquence on her insight into perennial human themes, and on the Marino Faliero chapter. Less good on the Venetian painters, or on the city's visual beauty.

1424 Rev. of *Makers of Venice*. *The St. James's Budget*, 25 Feb., 16.
Reprint of 1418.

1425 Rev. of *The Second Son*. *The Times*, 25 Feb., 15.
MOWO no longer has the talent of her younger days. In *The Second Son* she offers one of her "queerest" English county families, in which all, father, sons and daughters, are objectionable. The reviewer cannot decide whether she is serious or satirical, and quotes a scene that fails to be dramatic and is merely unsubtle.

1425a Rev. of *The Second Son*, *Murray's Magazine* 3, (March), 431-2.
"Our Library List". MOWO avoids sensationalism. "Her characters are neither striking, nor strange, but ... their very commonplaceness gives them an interest or pathos of their own". She shows "power and knowledge of life and character". A brief comment on the Squire and his three sons.

1426 Rev. of *The Second Son*. *The Westminster Review* 129 (Mar.), 396.
"Belles Lettres". Eight lines; a typical Oliphant balance of repetitiveness, mannerisms, and slow movement with excellent character drawing and "high moral tone".

1427 Oscar Wilde, rev. of *Makers of Venice*. *The Woman's World* 1 (*The Lady's World* 2) (Mar.), 230.

"Literary and other Notes by the Editor". An admirable successor to *Makers of Florence*, with a "bright picturesque style"; it is "charming", "interesting and useful". Wilde develops MOWO's comparison of Florence and Venice.

1428 Rev. of *The Second Son. The World*, 7 Mar., 20. Signed "P. and Q.". Four lines under "Pages in Waiting"; the lesser characters are more interesting than the central characters.

1429 Rev. of *The Second Son. The Queen*, 17 Mar., 331. A bald plot summary of no interest. Stephen is a "convenient [monster] of fiction" and the story is unpleasant but with attractive character sketches.

1430 "Mrs Oliphant on Venice", rev. of *Makers of Venice. The Pall Mall Gazette*, 22 Mar., 2-3. Very severe: the style is bad, the themes derivative, for example from Ruskin, the tone patronising or extravagant, the treatment "tawdry".

1431 Rev. of *The Second Son. Lady's Pictorial*, 24 Mar., 316. There are no signs of decaying powers; MOWO is always conscientious. She has made "padding" into an art. Praise for the butler and the silly aunt, and for the "evocative" descriptions. The ironic ending which undercuts Stephen's happy ending is admired.

1432 "Mrs Oliphant on Venice", rev. of *Makers of Venice. The Pall Mall Budget*, 29 Mar., 31. Reprint of 1430, abridged.

1433 (Eleanor Catherine Price?), rev. of *Makers of Venice. The Spectator*, 31 Mar., 453-4. Praise for "long careful study" and preferred to *Makers of Florence*. It makes the men of Venice vivid to us, and is romantically beautiful in its style. A very gushing review. (N.B. Marked as by, simply, "Miss Price".)

1434 Rev. of *The Second Son. The Saturday Review*, 31 Mar., 386-7. "Novels". Neither pleasant nor interesting, but "clever". The reviewer is very severe on the Squire and his sons who are considered exaggerated and unpleasant; Stephen is "merely a bestial savage". MOWO lacks Balzac's talents. Lily Ford is undeveloped and the plot is "ultra-conventional" and ill contrived.

1435 Rev. of *Makers of Venice. Wit and Wisdom*, 31 Mar., 343. Extremely enthusiastic. The book derives its insights into character and motive from her experience as a novelist; the book has "spiritual intensity and dramatic insight".

1436 Rev. of *Makers of Venice. The Scottish Review* 11 (Apr.), 421-2. Described as entertaining, but not a history of Venice, simply a picturesque account of a selected period. MOWO has skilfully handled the right source material.

1437 Rev. of *The Second Son. The Scottish Review* 11 (Apr.), 427-8. MOWO's material grows thinner and thinner, and this novel is tedious, with uninteresting characters and extreme over-elaboration of detail, and is entirely neglectful of probability. The last volume is impossible because Roger's death would have been followed by an inquest.

1438 Rev. of *The Second Son. Time* 18 (Apr.), 505. "New Novels". A general comment on MOWO's special gifts: her ability to individualise characters, and to create really convincing men, and attractive women not showing any signs of effort; she is "fervid" without "gush". *The Second Son* is praised for the portrayal of the three sons, although Roger is rather "indeterminate in outline", and for the "restrained power" of the lesser characters.

1439 Rev. of *Makers of Venice. The Westminster Review* 129 (Apr.), 528. "History and Biography". "[N]ot ... sketchy ..., but ample and full". An approving summary of the book.

1440 Rev. of *The Second Son. Wit and Wisdom*, 7 Apr., 359.

Described as "quietly entertaining", making good use of MOWO's gift for analysis of motive. The characters and the conclusion praised.

1441 "Magazines". *The Pictorial World*, 12 Apr., 420.

Includes six lines on *Mr Sandford* in *The Cornhill*: "a bright sketch of contemporary life".

1442 Rev. of *The Second Son*. *The Guardian* (London), 18 Apr., 568.

"Novels". All the characters are disagreeable and "untrue to nature". An ironic, unsympathetic plot summary, suggesting stereotypes and characters who behave with implausible stupidity, since a little common sense would have solved their problems. There is "an absurdly melodramatic scene".

1443 "Some Reviews and Magazines". *John Bull*, 21 Apr., 255.

Includes eleven lines on the conclusion of *Joyce*; "most miserable, senseless, irritating", as if MOWO had grown weary of her work. The heroine would not have had the money to escape as she did.

1444 Rev. of *The Second Son*. *The Graphic*, 28 Apr., 470.

"New Novels". A complaint of overproductivity, as a result of which *The Second Son* is "crude and unfinished", with loose ends in the plot. MOWO seems to have changed her intention from "elaborate machinery" to something simpler. Lily Ford's character changes implausibly and other characters are unconvincing. The story's strength comes from its domestic details.

1445 Rev. of *Joyce*. *The Scotsman*, 30 Apr., 3.

"New Novels". In spite of "strongly dramatic incidents" and "firmly delineated" characters, not one of MOWO's best. The flight of Joyce's mother is "far-fetched" and Joyce's quixotic decision to abscond in a futile gesture of self-sacrifice is equally improbable and out of character. But the reviewer admires Joyce's Scottish foster-parents and Colonel Hayward. The "society chapters" go on too long.

1445a Rev. of *Joyce*, *Murray's Magazine* 3 (May), 864.

"Our Library List". Mainly summary, stressing Joyce's discomfort and unhappiness in a situation she cannot control. "The weakness of the conclusion is in marked contrast to the skill and vigour with which the climax is reached."

1446 Rev. of *Joyce*. *The Manchester Guardian*, 7 May, 6.

"Books of the Week". The reviewer is delighted that MOWO is back in her Carlingford vein. But the ending is as inartistic and improbable as it is unexpected. Nevertheless most of the book shows MOWO at her best, and the opening is in her best Scottish vein. The characters are all admired, though Mrs Hayward is an ambitious character study not quite sustained, and the hero is "colourless". Joyce's "flightiness" is no doubt inherited from her mother.

1447 Rev. of *Joyce*. *The Cambridge Review*, 10 May, 319-20.

The reviewer admires the unorthodox solution to the "happy ending" problem. MOWO shows skill in describing the transformation of Joyce's world; her response to Halliday's intellectual qualities is admirable. The reviewer sympathetically summarises later events in the story. (It is remarkable that this is the only review that recognises MOWO's intention in the conclusion to the novel.)

1448 Rev. of *Cousin Mary*. *The English Churchman and St. James's Chronicle*, 10 May, 281.

Six lines; the book changes from a pleasant study of family life to a sensational story, for no apparent reason. The story is "innocent", but conveys no religious instruction.

1449 (W. Robertson Nicoll?), rev. of *Joyce*. *The British Weekly*, 11 May, 30.

"Our Library Table". Except for the unsatisfactory, impossible ending the story "is conceived with a fullness and subtlety of imagination". There is no sterile realism, but the story has the "depth of perspective" and richness of real life. The heroine is portrayed with "delicacy and truth", and there are other characteristic Oliphant virtues in the book: the insight into vulgarity, and the placing of admirable characters in circumstances that elicit their strength. *

- 1450 (J. M. Collyer), rev. of *Joyce. The Athenaeum*, 12 May, 597-8.
 "Novels of the Week". Joyce is compared with Scott's Jeanie Deans and considered to be an admirable character. An examination of the two contrasted Scots, Peter Matheson and Andrew Halliday. The ending is unsatisfactory. The reviewer admires the Richmond scenes and the clerical characters, and the portrayal of the difficulties of Joyce's stepmother.
- 1451 Rev. of *Joyce. The Saturday Review*, 12 May, 569.
 "Novels". Praises MOWO's unrivalled gift for entering into the minds of ordinary people and analysing the confused state of mind which they call thinking. But this leads her into over-elaboration of detail, diffuseness and exaggeration. *Joyce* would have been an excellent novel if compressed into one volume. Yet MOWO has her own way of making us accept her chosen methods. An admiring analysis of Colonel Hayward's marriage. The ending is unsatisfactory - Joyce would not have exiled herself. *
- 1452 "A New Novel of Mrs Oliphant's", rev. of *Joyce. The Pall Mall Gazette*, 14 May, 6.
 MOWO's "gold ... is ... beaten out thin". The initiating incident is hackneyed, but handled with realistic insight into character. The reviewer admires the emotional crises that result from Joyce's union with her stepmother, and considers MOWO is at her best in "scenes of clerical life". The ending, intended apparently as a challenge to conventional expectations, is in fact extravagant and spoils the book.
- 1453 Rev. of *Joyce. The Morning Post*, 16 May, 2.
 Described as an admirable study of human nature, with a special stress upon the mixed motives that influence all of us; the insight into the complex motivation of Mrs Hayward is admirable. But Joyce is an unsatisfactory heroine, and the ending is unreasonable.
- 1454 "A New Novel of Mrs Oliphant's", rev. of *Joyce. The Pall Mall Budget*, 17 May, 30.
 Reprint of 1452.
- 1455 George Saintsbury, rev. of *Joyce. The Academy*, 19 May, 340.
 "New Novels". Apart from its botched ending the novel is excellent, although Colonel Hayward, his wife, Joyce and her lover Norman are perhaps not developed with as much balance as they could be. The plot is simple, and adequate for the purposes of developing character. Saintsbury praises the dialogue, the vigorous action and the richly delineated minor characters. *
- 1456 Rev. of *Makers of Venice. The Daily News*, 25 May, 3.
 "Current Literature". Mostly on Venice; the book considered to be a "delightful companion" for a visit to the city.
- 1457 Rev. of *Cousin Mary. The Glasgow Herald*, 25 May, 10.
 Seventeen lines under "Novels and Stories". Conventional praise: "charming", "sometimes pathetic, sometimes thrilling", high toned and bound to have a good influence.
- 1458 Rev. of *Joyce. The Glasgow Herald*, 25 May, 10.
 "Novels and Stories". An improvement on *The Second Son*; it shows MOWO's gift for portraying female characters and for "unravelling domestic entanglements". Plot summary, emphasising Joyce's complex emotions and the use of contrast and surprise. Admiration for the Colonel and his wife, and for Joyce's Scottish foster-parents. But the ending is a perverse vanishing of the heroine.
- 1459 Rev. of *Cousin Mary. The Literary World* (London), 25 May, 595-6.
 "New Novels". In MOWO's "quietest style", with "kindly humour". Mr Asquith is the latest in her gallery of clergy. Complaints of sensationalism, but a florid tribute to Hetty, a fine study of undeveloped girlhood.
- 1460 Rev. of *Joyce. The Times*, 27 May, 8.
 Unconventionally the mutual recognition comes early, not late. MOWO has chosen a theme which exactly suits her talents, and the novel is remarkable for "sterling pathos", and for insight into human character "in its nervous phases". She deals with two problems: how will a "super-sensitive girl" react to a drastic change of environment; how will she cope with a conflict of interests between lovers of different status? The

reviewer then comments unfavourably on the typical Oliphant heroine, whose entangled emotions inflict misery upon herself and others, and on the "ludicrously invertebrate" characters she creates. The ending is a "wretched and illogical" solution to Joyce's problem.

1461 Rev. of *Joyce. The Guardian* (London), 30 May, 799.

"Novels". Although Joyce's foster-parents are beautiful characters, and her stepmother is a "highly finished" character study, Joyce herself is a failure: lacking in harmony, inconsistent, without true individuality, created to fit a formula, but shamed by her much more interesting environment. The other characters are entertaining and richly observed; but the "abrupt and miserable sequel" is an offence to the characters hitherto so carefully created, and a perverse surrender to morbid pessimism. *

1462 Rev. of *Joyce. The Westminster Review* 129 (Jun.), 801-2.

"Belles Lettres". This is the old story of the Princess in disguise. The reviewer admires the study of Joyce's bewilderment in her changed environment, and the rather unsympathetic portrayal of the scenes among the clergy, which however softens by the end of the book. But the "mysterious and quasi-legendary termination" is unacceptable.

1463 Rev. of *Joyce. Wit and Wisdom*, 16 Jun., 77.

Fifteen lines: MOWO's novel for many years. An unperceptive tribute to the heroine, to the other characters, the plot and the dialogue. But the end is disappointing.

1464 (Mrs Thursfield), rev. of *Cousin Mary. The Athenaeum*, 23 Jun., 793.

"Novels of the Week". A coolly unimpressed, ironic review, commenting on feebleness of character, an absurd pseudo-ghost theme, and a conventional study of marital happiness.

1465 Rev. of *Joyce. The Illustrated London News*, 23 Jun., 698.

The reviewer considers there is no plot, "only a remarkable situation", the confrontation of the heroine by a challenging new environment. The self-sacrifice theme and Joyce's precipitate flight are viewed very coolly. The Richmond scenes are exaggerated, but the foster-parents are successful characters. MOWO is recommended to choose a theme "of more natural interest" than what the reviewer considers to be hereditary insanity - not a "wholesome" subject for a novelist.

1466 Rev. of *Joyce. The Literary World* (London), 29 Jun., 595-6.

It is a fine study of middle-class life, but "unduly spun out", though with padding "of high quality". High praise for the portrayal of colonel Hayward, and an analysis of the insensitivity of his wife. A summary of the love scenes, and of MOWO's insight into character. But the useless self-sacrifice of the conclusion is unacceptable.

1467 Rev. of *Joyce. The Graphic*, 30 Jun., 691.

"New Novels". A fierce attack on the heroine, considered to be morbidly selfish, unable to enter into the minds of other people, and apparently half-witted. The other characters are bores, created apparently only "for the sake of being worried by Joyce", though some of them can be amusing. But the Scottish characters are appalling examples of striving to create humour.

1468 Rev. of *Joyce. The Scottish Review* 12 (Jul.), 201-2.

A very severe attack on the heroine, "hazy", lacking in definition, "clumsy in her diction", "weak, irresolute and well-meaning" and ruining the happiness of everybody she meets. The story of "this flabby creature" is dragged on through three plotless volumes, and her disappearance at the end is a great relief. In spite of this the reviewer finds the minor characters very enjoyable.

1469 Rev. of *The Son of his Father*, new edn. *The Pictorial World*, 5 Jul., 23. Signed "B.M.R."

Fifteen lines under "New Books". Largely a bald plot summary; it is one of MOWO's finest books, but its conclusion is "lame and impotent".

1470 Rev. of *Cousin Mary. The Nonconformist and Independent*, 12 Jul., Supplement, 3.

"Brief Notices". Conventional praise: "pleasantly written" with "fluency and smoothness of style"; "pure and wholesome". Bald plot summary with enthusiasm for the characters.

1471 Rev. of *Cousin Mary*. *The Guardian* (London), 25 Jul., 1104.
Thirteen lines under "Novels". Enthusiasm for a "quiet tale", and naïve praise for the heroine, a typical hard-working wife of an underpaid curate. The experiences of her daughter provide the necessary dramatic incidents. MOWO shows her usual "clearness of touch" in characterisation.

1472 Rev. of *Joyce. Truth*, 26 Jul., 168.
Two admiring lines under "Letters on Books".

1473 Rev. of *The Son of his Father*, new edn. *The Literary World* (London), 27 Jul., 74-5.
"New Novels". An utterly conventional review; naïve praise and plot summary.

1474 Rev. of *The Son of his Father*, new edn. *The Queen*, 28 Jul., 129.
Six admiring lines under "Short Notices".

1475 Rev. of *Joyce. The Observer*, 19 Aug., 3.
MOWO handles the reunion of parents and children "much less superficially" than other novelists, and the book successfully avoids clichés and begins where many novelists end. She returns to earlier themes with some fine clerical sketches. Very perceptive comments on the apparent contradictions of Mrs Hayward. Joyce is a "prig"; the ending is out of keeping with her basic common sense, but may be designed to show an eccentricity inherited from her mother. Colonel Hayward and Andrew Halliday are contrasted types of simplicity. *

1476 "When to Begin". *The St. James's Gazette*, 21 Aug., 6-7.
Includes a reference to MOWO allegedly preparing for 31 years to write *Margaret Maitland*. (In a letter from F. R. Oliphant, *SJG*, 25 August, 5, the mistake is corrected; his mother was not born in 1818.)

1477 Rev. of *Joyce. Time* 19 (Sep.), 383.
There is no true beginning or end, the characters are neither very lifelike, nor interesting, and the plot "extremely unsatisfactory". The "complicated" Mrs Hayward is not admired, and the Scottish foster parents are stogy and sentimental. Joyce is not admired; her state of mind is "dwelt upon at great length". The end is a "grotesquely inartistic ... anti-climax."

1478 Rev. of *Makers of Venice*. *The Illustrated London News*, 1 Sep., 259.
Simple summary of the book. commenting on MOWO's preferences. There is a tribute to her varying gifts.

1479 "Novelists of the Day". *The Graphic*, 29 Sep., 351.
Includes brief references to MOWO, referring to her exploration of the inner lives of women on the edge of tragedy. She has always avoided the public eye.

1479a J. M. Robertson, "Belles Lettres in Scotland". *The Scottish Art Review* 1 (Oct.), 140-43.
Includes, 141, a reference to MOWO, who is popular as an entertainer but entirely fails to give a picture of contemporary Scotland, giving instead "agreeable ... romances".

1480 Rev. of *Makers of Venice*. *The Church Quarterly Review* 27 (Oct.), 153-74.
The book is admired, MOWO's scholarship is approved, her words frequently quoted, her structure accepted. Less admired on the painters, but the "graphic touches" of her descriptions are praised. Faithfully summarised chapter by chapter.

1481 Rev. of *Memoir of ... John Tulloch*. *The Glasgow Herald*, 22 Oct., 9.
MOWO praised for "tact"; the book is attractive as a record both of the man and of his times, derived from personal knowledge of Tulloch. omitting only an analysis of his theology. Detailed summary of the book, admiring MOWO's "good taste and tender feeling", but finding occasional "superciliousness".

- 1482 Rev. of *John Tulloch. The Scotsman*, 22 Oct., 2-3.
Praise for literary skill, "warm affection", "tact and ability", "womanly tenderness". Wide-ranging and well balanced, but too hero-worshipping. There is too much vagueness, especially about church movements, which she treats picturesquely but without real understanding. She has lost touch with Scotland and tends to be condescending and prejudiced.
- 1483 Rev. of *John Tulloch. The Times*, 22 Oct., 13.
Praise for MOWO's "loving hand" and "fidelity", and for "dramatic treatment" and "picturesque descriptions" typical of her novels. Deals clearly with the Disruption. The review is mostly biographical.
- 1484 (W. Robertson Nicoll?) "Mrs Oliphant's Biography of Principal Tulloch". *The British Weekly*, 26 Oct., 417-18.
MOWO has idealised Tulloch and her view of Scotland is unduly coloured "with personal and party feeling". She is good on Tulloch the man and on St. Andrews. Much discussion of Tulloch by the reviewer.
- 1485 "British Table Talk". *The British Weekly*, 26 Oct., 421.
Includes five paragraphs about *John Tulloch*, with details from the book, and a correction of an error of MOWO's. Followed by "Personal", with three quotations of Tulloch's views.
- 1486 Rev. of *John Tulloch. The St. James's Gazette*, 30 Oct., 7.
An eloquent tribute to MOWO, praising her discriminating judgement, "some of her best descriptive writing", and her good taste and tact.
- 1487 (R. H. Story), "Mrs Oliphant's Life of Principal Tulloch". *Blackwood's Magazine* 144 (Nov.), 736-56.
Mainly a biography of Tulloch, praising MOWO for "just discrimination" over omissions and inclusions, for her discussion of Tulloch's melancholia, and for her views on his belief in a National Church. The omission of theological detail regretted. Comparisons with the Irving biography.
- 1488 Lucas Malet, "In Literature". *The Universal Review* 2 (Nov.), 295-301.
Includes a paragraph on MOWO, 298-9. Described as "a lady of infinite resource"; comments on all her work, fiction and non-fiction, and a regret that, in spite of her brilliance, she lacks the "intensity of vision" which would make her a great novelist. She never gives lavishly of her talent.
- 1489 Rev. of *John Tulloch. The Whitehall Review*, 1 Nov., 17-18.
Almost entirely on Tulloch; but MOWO is praised. Her friendship with Tulloch is stressed.
- 1490 (R. H. Hutton), rev. of *John Tulloch. The Spectator*, 3 Nov., 1508-9.
Hutton finds the book too long, with too much about Tulloch's private life. He notes with interest MOWO's account of Tulloch's fits of depression. Much theological comment.
- 1491 (Norman MacColl), rev. of *John Tulloch. The Athenaeum*, 3 Nov., 587-8.
MOWO successfully revitalises the familiar theme of the Scotsman who rises from humble life to a brilliant career; her literary skill and imaginative insight are praised; and in particular a picturesque description of St. Andrews. She is very vague on theological matters. Many quotations.
- 1492 Rev. of *John Tulloch. The Pall Mall Gazette*, 3 Nov., 3.
"His biography could not have been entrusted to a more capable pen." Then an admiring summary of Tulloch's career, stressing his friendship for the Queen.
- 1493 Rev. of *John Tulloch. The St. James's Budget*, 3 Nov., 16.
Reprint of 1486.
- 1494 Rev. of *John Tulloch. The World*, 7 Nov., 19. Signed "P. and Q."
Eleven lines under "Pages in Waiting". This book suits MOWO's talents far more than "the somewhat overpowering volume of her novels". But Tulloch is not a very interesting subject.

- 1495 Rev. of *John Tulloch. The Literary World* (London), 9 Nov., 371-2.
Mainly a summary of Tulloch's life, praising MOWO's "woman's heart", and considering the book "strikingly truthful", but with "slight indiscretions" and some obscurity over Scottish church matters.
- 1496 "Notabilia - Literary". *Public Opinion*, 9 Nov., 595.
Includes an extract from *John Tulloch*, followed by a reference to "On the Dark Mountains" in *Blackwood's Magazine*.
- 1497 Rev. of *John Tulloch. The Saturday Review*, 10 Nov., 561-2.
Qualified admiration. Omission of details about the Kirk's internal dispute does not matter, but Tulloch's tactlessness about his contemporaries should not have been mentioned, and MOWO is criticised for her handling of the cause of his melancholia and for other matters. But the book is "lively and interesting" and MOWO's discussion of *The Saturday Review* is admired.
- 1498 "Tittle Tattle for the Tea Table". *The Pall Mall Gazette*, 14 Nov., 7.
Includes a short paragraph quoting from *John Tulloch*: Tulloch's views of leading statesmen.
- 1499 "Tittle Tattle". *The Pall Mall Budget*, 15 Nov., 23.
Includes a reprint of 1498.
- 1500 "The Honoured Friend of a Queen". *The Pall Mall Budget*, 15 Nov., 27.
"Mrs Oliphant's Labour of Love". Reprint of 1492, with internal headlines.
- 1501 Rev. of *John Tulloch. The Scots Observer*, 24 Nov., 15-16.
Very enthusiastic; MOWO praised for her abstention from hero-worship, her avoidance of topics of which she is ignorant, her "vivid power and sympathy", her wise avoidance of theological controversy, and her "keen and humorous insight" derived from her experience as a novelist. But she tends as an expatriate Scot to condescend to Scotland. Then a survey of Tulloch's career.
- 1502 Rev. of *John Tulloch. Society*, 24 Nov., 16.
"Brought to Book". The style is "finished and graceful", "fluent and lucid". But, although Tulloch is interesting, the book is too long and thus "wearisome".
- 1502a Rev. of *John Tulloch. Reynolds's Newspaper*, 25 Nov., 2.
Oliphant has succeeded with an unrewarding task. The reviewer does not admire Tulloch. But he fills his review with quotations, mainly illustrating Tulloch's friendship with the Queen.
Reynolds's Newspaper includes several other references to Oliphant, mainly reviews of her contributions to periodicals. They are not worth recording.
- 1503 A. K. H. B[oyd], "Mrs Oliphant's Memoir of Principal Tulloch". *The Contemporary Review* 54 (Dec.), 882-96.
A very enthusiastic first paragraph, praising MOWO for "full knowledge" and "painstaking accuracy". "There is no more remarkable woman now living" - and she has never done better work. Boyd then gives his personal memories of Tulloch, followed by a biography. He admires MOWO's picture of St. Andrews and her tribute to Mrs Tulloch.
- 1503a "Principal Tulloch on Mr Spurgeon". *The United Presbyterian Magazine* 42 (3rd s. 5), (Dec.), 563-4.
"Notes and Gleanings". Simply a quotation from *John Tulloch*.
- 1504 William Wallace, "Two Scotch Principals", including rev. of *John Tulloch. The Academy*, 1 Dec., 346-7.
Also reviewed, William Knight's life of Principal Shairp. Wallace finds MOWO's much the better book, "nearly perfect" and it recreates Tulloch for the reader. Although MOWO does not understand Tulloch's Broad church interests, and is tactless about people whom she dislikes, the book is remarkable for perfect

taste and admirable simplicity. Especial praise for the account of Tulloch's early years and his literary life. An eloquent tribute to her descriptive passages.

1505 "Two Scotch Principals", including rev. of *John Tulloch*. *John Bull*, 1 Dec., 773.
Also reviewed, William Knight's life of Principal Shairp. Neither man deserves such a long biography. MOWO's book is memorable on her own account rather than on Tulloch's. It is notable for the picture of MOWO's early life, his personality, his friendship for MOWO, and his melancholia (which, however, is overstressed). The reviewer is uninterested in Scottish ecclesiastical politics.

1506 Rev. of *John Tulloch*. *Wit and Wisdom*, 1 Dec., 49.
An eloquent tribute to the book: "exquisitely felicitous", "delightful", showing "tact and sympathy". It is a "heart-rending story".

1507 Rev. of *John Tulloch*. *The Guardian* (London), 5 Dec., 1844-45.
Praise for MOWO's broad-minded, sympathetic, realistic approach to fallible human beings - which makes her an ideal biographer. A comparison between Carlyle and Tulloch, with reference to MOWO's article on Carlyle. Stress on Tulloch's domestic life, his theological career, and his melancholia.

1508 Rev. of *John Tulloch*. *The Graphic*, 8 Dec., 607.
"The Reader". Favourable, but largely on Tulloch, not on MOWO. A "southron" cannot understand Scottish religious controversies.

1508a "Monthly Talk about Books". *The Banner*, 28 Dec, 212.
The forthcoming *The Land of Darkness* is announced with enthusiasm. MOWO is highly admired: "the most prolific but also the most original and the ablest of our lady novelists".

1509 Rev. of *The Land of Darkness*. *The Scotsman*, 31 Dec., 2.
"New Books". Equal in power, indeed superior, to *A Little Pilgrim*. Admiration for the "vividness and pathos" and "marvellously strong incidents" of the scenes in Hell, and for the moral implications of the episode. The other chapters are less admired; it is not easy to explain the purpose of life and the need for suffering.
NB. The full title of *The Land of Darkness* is *The Land of Darkness Along with Some Further Chapters in the Experiences of the Little Pilgrim*.

1889

1509a Rev. of *The Land of Darkness*. *The Banner*, 4 Jan, 223.
One full column, the longest Oliphant review in *The Banner*. Starts with an eloquent tribute to *The Little Pilgrim in the Unseen* and goes on to summarise the three stories in this new volume, stressing the moral and religious lessons they teach us. The narration, written in a very effective prose style, echoing MOWO's own, summarises the grim events of the title story and then goes on, more briefly, to describe the experiences of the Little Pilgrim in the other stories, showing how salvation is achieved. Praise for "thoughtful and beautiful", "striking and vivid", "powerful" writing and "true and earnest eloquence".

1510 (W. M. Metcalfe), "Principal Tulloch", rev. of *John Tulloch*. *The Scottish Review* 13 (Jan.), 44-69.
MOWO has succeeded in a difficult task. Tulloch's life was unremarkable, and yet MOWO makes it deeply human, because of her "affection and tenderness". The style is simple, often rising to great beauty. But MOWO lacks some of the necessary information to interpret Tulloch's life, and there are errors. But most of her views are endorsed.

1511 Rev. of *The Land of Darkness*. *The Glasgow Herald*, 3 Jan., 3.
"Miscellaneous Books". It will give comfort and enlightenment to those who were inspired by *A Little Pilgrim*. The attempt to explain the mystery of suffering is valuable, but not quite convincing. A theological examination of MOWO's unorthodox picture of Hell. The book is less dramatic than *A Beleaguered City*, but more serious in purpose.

- 1512 (R. H. Hutton), rev. of *The Land of Darkness*. *The Spectator*, 5 Jan., 15-17.
The Little Pilgrim chapters are less impressive than "The Open Door" and "Old Lady Mary". But the chapter on Hell is highly praised, except that MOWO should have allowed for the existence of unremitting remorse. Hutton examines the chapter in detail, surveying each region of Hell, and gives elaborate theological comment on sin, penitence, ultimate forgiveness.
- 1513 (Katherine de Mattos), rev. of *The Land of Darkness*. *The Athenaeum*, 19 Jan., 81.
"New Novels". Admiration for the power of MOWO's imagination, her "uncommon vivacity and breadth of sympathy", her "force and poignancy". She is very powerful and disturbing in suggesting the unremitting despair and cruel self-knowledge of Hell. The Paradise scenes are often beautiful, but there is an unrelieved "monotony of rapture", an over-insistence on beauty which exhausts the imagination. *
- 1513a "Jottings", *Light, a Journal of Psychical, Occult and Mystical Research*, 26 Jan., 40-41.
Contains a long very eloquent quotation on *The Land of Darkness*. The book is highly praised and the author regrets that the reading public have neglected it.
(For *Light* see item 1294a and Appendix Five.)
- 1514 George Saintsbury, rev. of *The Land of Darkness*. *The Academy*, 26 Jan., 53.
"New Novels". Largely on the title story, which is sympathetically summarised - except that the City of Pleasure is "childish". The setting is as much Purgatory as Hell; MOWO seems to reverse Dante's progress from mild sins to worse ones. The story is not novel, but is "ingenious and forcible". Saintsbury finds some faults, and shows little interest in the other two chapters. (N.B. He has not, it seems, identified MOWO as author.)
- 1515 Rev. of *The Land of Darkness*. *John Bull*, 26 Jan., 62.
The reviewer considers that MOWO is wasting her gifts by writing supernatural stories, which describe events beyond human experience. She is better advised to write stories about everyday human reality. The description of Hell is "repulsive" and unreal. The reviewer admired *A Beleaguered City* because its essential theme was human, not supernatural.
- 1516 Rev. of *Cousin Mary*. *The Society Herald*, 29 Jan., 59.
"More Leaves to Turn". A conventional review, noting domesticity and a not too "preachy" "moral lesson". The book will suit both children and adults. The reviewer is pleased with John Prescott's marriage to a rich Californian lady and quotes an ironic comment by MOWO on this.
- 1517 Rev. of *Joyce*. *The Oxford Magazine*, 30 Jan., 174.
A paragraph on MOWO's inexhaustibility - which results in a failure to sharpen her dialogue and narrative. But her plots and situations are always good. A sympathetic plot summary of *Joyce*. A reference to the heroine's "mistaken self-sacrifice". The reviewer admires Joyce, but finds that her father and stepmother are spoiled by their mannerisms. He gives much space to an admiring analysis of Andrew Halliday, MOWO's "most original conception", a respectable man who is nevertheless the "evil genius of Joyce's life".
- 1518 Rev. of *The Land of Darkness*. *The Guardian* (London), 6 Feb., 204.
"Short Reviews". An eloquent tribute to the title story, which is powerful, "relentless", "terrible and lurid", yet always with a suggestion of hope. It is a fine study of painful self-knowledge. The reviewer considers that "On the Dark Mountains" is the finest story, and he suggests the moral of the story, but finds contradictions that obscure it.
- 1519 Rev. of *The Land of Darkness*. *The Morning Post*, 6 Feb., 2.
"Recent Novels". Rarely have "infinite hopelessness and despair" been portrayed "in terms so earnestly forcible". The mental suffering of the "blank room" is the most powerful scene. The other chapters, though beautiful, are inevitably less successful.
- 1520 Rev. of *John Tulloch*. *The Morning Post*, 14 Feb., 3.
Praise for "clearness of detail, insight into character, and charm of expression". Especial admiration for the

description of Tulloch's private life. MOWO's friendship for Tulloch is stressed. Otherwise mainly a summary of Tulloch's life.

1521 (W. Robertson Nicoll?), rev. of *The Land of Darkness*. *The British Weekly*, 15 Feb., 252. "The Newest Books". Only MOWO could have written such a powerful book. The reviewer speaks of "Old Lady Mary" as the finest ghost story with a purpose in the language, and praises the title story of *The Land of Darkness*, which however needs a Dante or a Milton to make it a complete success.

1522 Rev. of *The Land of Darkness*. *The Scots Observer*, 16 Feb., 365-6. "Old and New". Much superior to the sentimental *Gates Ajar* (by Elizabeth Phelps), and a worthy successor to *A Little Pilgrim*, with its "spiritual insight". Brief praise for the description of Paradise, but the scenes in Hell are much more impressive, and are compared by the reviewer with Dante and Milton. An evocative summary of MOWO's conception of Hell.

1522a "Notes by the Way", *Light, a Journal of Psychical, Occult and Mystical Research*, 23 Feb., 85. Praises MOWO's tribute to Laurence Oliphant in *Blackwood's Magazine*, referring to many details such as LO's conversion. (For *Light* see item 1294a and Appendix Five.)

1523 Rev. of *Neighbours on the Green*. *The Scotsman*, 25 Feb., 3. "New Books". MOWO has rarely written anything so pleasing. The charm of the stories derives from the attractive personality of the narrator, and the stories are true to a particular aspect of English life, and "true to the heart as well as to the judgement".

1524 Rev. of *The Land of Darkness*. *The Daily News*, 28 Feb., (2). "Novels". The title story is Swedenborgian, and is like Dante brought down to date. Detailed analysis of Hell as a place of self-torment without any moral sense. But such a Hell would in fact be logically impossible; yet even so the story is a powerful masterpiece with a message for our own times.

1525 (L.T. Meade?), rev. of *The Land of Darkness*. *Atalanta* 2 (Mar.), 422-3. The reviewer is moved by the moral themes, and by the insistence that hope is always possible. Although the speculations about the Afterlife serve little purpose, the title story is "powerful" and "exquisite", and the others show "wonderful sweetness and beauty of thought". A detailed summary of the title story, and briefer summaries, with quotation, of the other two.

1525a "St. Andrews", *Art and Literature, a Record and Review* I, 23 (Mar). In this anonymous article there is a quotation from Oliphant describing the city, taken from her life of John Tulloch.

1526 (J. M. Collyer), rev. of *Neighbours on the Green*. *The Athenaeum*, 2 March, 276-7. "Novels of the Week". Considered "a little thin", and not very interesting; but there are "shrewd touches" which make commonplace people attractive; and there is pleasant scenery. The book is "tasteful, if trifling".

1527 Rev. of *Neighbours on the Green*. *John Bull*, 2 Mar., 143. "New Novels". Although a reader would prefer a complete novel to a collection of magazine stories, the stories are written with MOWO's usual conscientious care for detail. The reviewer does not admire "My Faithful Johnny", but praises the others, especially "Mrs Merridew's Fortune" and (very skilfully constructed) "The Scientific Gentleman". (NB. *Neighbours* consists of nine short stories, all but "My Faithful Johnny" being linked by a village green setting and the same narrator.)

1528 Rev. of *Neighbours on the Green*. *The St. James's Gazette*, 2 Mar., 7. Largely consists of brief summaries of the individual stories. with little comment, except on the pleasures of quiet semi-rural life and on MOWO's gift for humour. The reviewer notices class-consciousness in the stories.

- 1529 Rev. of *Neighbours on the Green*. *The Manchester Guardian*, 5 Mar., 10.
"New Novels". MOWO is at her best in short stories, which do not tempt her to her worst weaknesses. And in this collection the shorter stories are the best. We are reminded of Carlingford and of Mrs Gaskell, but coloured by MOWO's pessimism. Special admiration for the tragic and ironic "The Scientific Gentleman".
- 1530 Rev. of *The Land of Darkness*. *The Queen*, 9 Mar., 326.
The speculations on the Next World, in this book and in *A Little Pilgrim*, are not unorthodox, yet very imaginative. The themes are "well conceived and tenderly expressed". But the Hell chapter is too nightmarish to make the book popular.
- 1530a Rev. of *Neighbours on the Green*. *The St. James's Budget*, 9 Mar., 15.
Reprint of 1528.
- 1531 Rev. of *Neighbours on the Green*. *The Saturday Review*, 9 Mar., 286.
"Novels". These stories are about "commonplace" people, but on the whole are successful. Special praise for "My Faithful Johnny", a pathetic story concerning the cruel sacrifice of the young. Praise also for "The Stockbroker at Dinglewood" and "The Scientific Gentleman". "My Neighbour Nelly" is considered incredible.
- 1532 Barry O'Brien, rev. of *John Tulloch*. *Truth*, 14 Mar., 493-4.
"Letters on Books". MOWO has shown the true selectivity of an artist in this biography, making a potentially narrow and limited life endlessly fascinating and picturesque, highlighting the best qualities of Tulloch.
- 1533 William Wallace, rev. of *Neighbours on the Green*. *The Academy*, 16 Mar., 182.
A fine collection of "social sketches", as interesting as romance. The book gains by brevity and concision and is free from the morbid gloom, and the high philosophic flights, often found in MOWO's work. They are miniature novels about "ordinary unsensational people", more dramatic by their brevity. MOWO's "matronly" humour is much in evidence. Praise for "Lady Denzil" and "The Barley Mow"; "My Neighbour Nelly" and "My Faithful Johnny" are less admired.
- 1534 Rev. of *Neighbours on the Green*. *The Graphic*, 16 Mar., 290.
"New Novels". Sixteen lines. MOWO is "very much better exhibited in short doses". Comparison with *Our Village* (Miss Mitford) and *Johnny Ludlow* (Mrs Henry Wood). The single point of view is noted, and the stories are praised for quiet charm. But the frequency of dramatic events in one village is considered odd.
- 1535 Rev. of *Neighbours on the Green*. *The Queen*, 16 Mar., 358.
Fifteen lines. Praise for variety and skill in the stories. Special praise for "My Faithful Johnny".
- 1536 Rev. of *Neighbours on the Green*. *The Scots Observer*, 16 Mar., 473-4.
"Novels and Tales". Praise for MOWO's lack of sensationalism, and for the subtle use of a not too intrusive narrator. There is acute insight into character, and "power and pathos". "My Faithful Johnny", "The Scientific Gentleman" and "Mrs Merridew's Fortunes" are admired. But "My Neighbour Nelly" is about an "improbable" and "stupid" mistake.
- 1537 Rev. of *Neighbours on the Green*. *The Pall Mall Gazette*, 21 Mar., 3.
A comparison with *Our Village*. But the reviewer is disappointed, and treats the stories ironically, noting that there are an unusual number of coincidences and "domestic histories" in the village of Dinglefield Green. However, he admires "The Barley Mow".
- 1538 "New Tales by Mrs Oliphant", rev. of *Neighbours on the Green*. *The Literary World* (London), 22 Mar., 259-60.
The reviewer admires the concentrated portrayal of a community in these stories and the interlinking of characters from story to story. He praises the lack of padding in stories of this length. Then he chooses "Lady Denzil" as a typical story to summarise, with high praise for the rich characterisation of the heroine, and two long quotations. There is another long quotation of a forceful and eloquent passage from "The

Scientific Gentleman". A final comment on MOWO's "bright and interesting style".
(Information from Columbia University, New York, since the pages are missing in the only library in Britain which holds *The Literary World*. See Appendix Five.)

1539 Rev. of *Neighbours on the Green*. *The Glasgow Herald*, 23 Mar., 4.
"Novels and Stories". Better than a three-volume novel. Praise for unsensational truth to nature, concentrating on a quietly "genteel" community. Eloquent praise for the narrator. "My Neighbour Nelly" is the weakest story, but "My Faithful Johnny" is the finest: "true, but infinitely sad".

1540 Rev. of *Neighbours on the Green*. *The Pall Mall Budget*, 28 Mar., 415.
"Two New Novels". Reprint of 1537.

1541 Rev. of *The Land of Darkness*. *The Whitehall Review*, 28 Mar., 20.
"New Books". The reviewer considers that allegory will communicate its message only if the reader is intellectually able to respond to it. This book, though "picturesque, forcible and right-minded", is "intelligible but to the gifted few". It is at times incomprehensible and tedious, and in effect is simply a series of picturesque adventures, conveying no message.

1542 (J. Ashcroft Noble), rev. of *Neighbours on the Green*. *The Spectator*, 30 Mar., 432-3.
"Recent Novels". Among MOWO's finest work. A comparison with *Cranford*, whose atmosphere is very similar. Noble enthusiastically admires the social structure of Dinglefield Green, its subtle shades of feeling, its sensitivities, its "caste"-consciousness. Special praise for "The Stockbroker at Dinglewood", "My Neighbour Nelly", and above all "Lady Denzil". *

1542a Rev. of *Neighbours on the Green*, *Murray's Magazine* 5 (April), 574.
"Our Library List". A friendly, welcoming review. MOWO describes an inward-looking community with "a mixture of satire and sentiment". Brief comment on some stories with special praise for "Mr. Merridew's Fortune" (sic).

1543 Rev. of *The Land of Darkness*. *The Scottish Review* 13 (Apr.), 446.
Thirteen lines under "Fiction"; very enthusiastic, both about the "striking and powerful", "Dantesque" scenes in Hell, and about the "exquisitely" beautiful experiences of the Little Pilgrim.

1544 Rev. of *Neighbours on the Green*. *The Scottish Review* 13 (Apr.), 446-7.
Seven lines under "Fiction"; "charmingly written", all stories equally good and better than a three-volume novel. Praise for the variety of the stories.

1545 Rev. of *Neighbours on the Green*. *The Universal Review* 3 (Apr.), 424-5.
A severe review; the stories were not worth reprinting. They are very thin material intolerably padded out, and MOWO has done no more than the minimum of work to fit them for publication. An ironic comment on her diligence as a writer.

1546 Rev. of *Neighbours on the Green*. *The Guardian* (London), 3 Apr., 533.
"Novels". Conventional praise for pleasant, undemanding, undramatic village life with no disharmonies. "My Neighbour Nelly", "Lady Denzil" and above all "The Scientific Gentleman" specially praised.

1547 Rev. of *Neighbours on the Green*. *The Illustrated London News*, 6 Apr., 437.
"Novels". A very eloquent tribute to MOWO, whose gifts are "as great as [those] of George Eliot". Praise for the "imaginative power", delicate humour, and comprehensive sympathy for human beings of the stories, and for the "vivacity" of narrative, the "harmony of tone", and the ability to create interest in a variety of characters. Prolonged examination of the structure and themes of the stories, though some comments are rather naive. "My Faithful Johnny" unsightly summarised. *

1548 Rev. of *Neighbours on the Green*. *Lady's Pictorial*, 6 Apr., 476.
The stories described as "refined" and "finished", with that simplicity which is true art. The charm lies not in the unremarkable stories but in the narrative art. MOWO can revitalise the banal.

- 1549 (W. Robertson Nicoll?), rev. of *Neighbours on the Green*. *The British Weekly*, 12 Apr., 584.
The stories are effectively linked together, but they are unequal. MOWO has written no important book since *Phoebe, Junior*. A one-sentence appraisal of MOWO's qualities, her "fundamental discontent with life", her "easy invention", her wide sympathies.
- 1550 (W. Robertson Nicoll), "The Correspondence of Claudius Clear - the April Magazines". *The British Weekly*, 12 Apr., 389.
Includes eight lines on *Lady Car* in *Longman's*: "very queer". An ironic comment on the hero.
- 1551 Rev. of *Neighbours on the Green*. *The Times*, 19 Apr., 5.
An ironic comment on the frequency of dramas on just one village green, and on the story of Lady Denzil. But the reviewer praises "The Scientific Gentleman", and MOWO's satirical comments on county society.
- 1552 Rev. of *Neighbours on the Green*. *The Daily News*, 20 Apr., 3.
"Novels". A rather gushing tribute; MOWO has never before shown such insight, such an "incisive" touch. "Lady Denzil" is the finest story, and "My Neighbour Nelly", "A Scientific Gentleman" and "My Faithful Johnny" (a "little idyll") are praised for pathos, dramatic power, and construction.
- 1553 R.B.J. (Robert Baker Jones?), rev. of *Neighbours on the Green*. *The Cambridge Review*, 25 Apr., 294.
The stories are good "gossip"; the village is a contrived environment, with an improbable frequency of "exciting incidents". The reviewer praises Lady Denzil's story and the humour of the book, and summarises the stories with occasional ironic comments.
- 1554 Rev. of *Neighbours on the Green*. *The Pictorial World*, 25 Apr., 488.
"New Books". Praise for MOWO's ability to take the simplest of plans, and an unremarkable group of characters and make them intensely interesting. The book is a "charming prose idyll", in which all characters blend harmoniously into a unity. A summary of the setting and a list of characters.
- 1554a "The Magazines for June". *The Banner*, 31 May, 478.
Contains high praise for *Lady Car* in *Longman's Magazine*.
- 1555 Rev. of *Lady Car*. *The Whitehall Review*, 22 Jun., 20.
This is almost MOWO's finest work, but it is too "unpretentious" to create excitement. The reviewer praises its simplicity, its lack of melodrama, and its "fine observation" so typical of MOWO.
- 1556 Rev. of *Lady Car*. *The Scotsman*, 24 Jun., 3.
Summary of the theme of a disillusioned wife unsuccessfully seeking consolation. MOWO shows her usual literary skill and knowledge of human nature, particularly of Scottish people; and her insight into old people and into the selfish young. The novel has little plot.
- 1557 Rev. of *Lady Car*. *The Manchester Guardian*, 25 Jun., 10.
"Books of the Week". The story is no more than a sketch, yet MOWO at her best. A subtle analysis of Lady Car's over-sensitivity and progress towards disillusion, although in real life she would probably have found much opportunity to relieve her distress. She does not treat her children well; but "Mrs Oliphant was not bound to make her heroine perfect."
- 1558 Rev. of *Lady Car*. *The World*, 26 Jun., 25. Signed "P and Q".
Six lines under "Pages in Waiting". The story is quiet and has "artistic polish". The boy Tom is "of coarser fibre" than MOWO's characters usually are.
- 1559 (J. M. Collyer), rev. of *Lady Car*. *The Athenaeum*, 29 Jun., 821.
"Novels of the Week". Collyer writes very pityingly of the suffering heroine, who finds no comfort for her earlier sufferings (in *The Ladies Lindores*); he identifies with her views of her indolent husband and her

children and considers that she "rivets the (reader's) attention".

1559a Rev. of *The Land of Darkness*. *The Tablet*, 29 Jun., 15.
Seven lines of distaste, "weird", "dreamland", "distorted". The reviewer repudiates the author's implied rejection of eternal punishment.

1560 Rev. of *Lady Car*. *The Morning Post*, 3 Jul., 5.
"Recent Novels". Lady Car is almost unbelievably hypersensitive, but she is studied with great insight and is often very touching. The reviewer stresses the amiable, irreproachable mediocrity of her husband.

1561 Rev. of *Lady Car*. *The Glasgow Herald*, 4 Jul., 4.
"Novels and Stories". The reviewer finds the heroine morbid and "irritatingly inconsistent". But the story of her progress towards disillusion is impressive; her "moral tragedy" is portrayed with MOWO's usual "spiritual insight and power of analysis". This ranks with MOWO's best work.

1562 (J. M. Collyer), rev. of *A Poor Gentleman*. *The Athenaeum*, 6 Jul., 32-33.
"Novels of the Week". Edward Penton is shown as "irritable and hopeless" and thus is no true hero. Collyer praises the subtle contrast between the female characters and admires the portrayal of Russell Penton. Other characters are inadequate - except for the "philosophic old road man".

1563 (J. Ashcroft Noble), "Blue-Rose Melancholy", rev. of *Lady Car*. *The Spectator*, 6 Jul., 10-12.
"Topics of the Day". A detailed examination of the phenomenon of depression - or melancholia - as shown in the heroine. Lady Car's problem is an excessive discontent and a longing for impossible fulfilment, and she deserves less sympathy than MOWO claims for her. MOWO has many of the gifts of Jane Austen, with more compassion; but Lady Car is not such a fine character study as Clara Burton in *At his Gates*. *

1564 Rev. of *Lady Car*. *The Saturday Review*, 6 Jul., 21.
"Novels". Considered to be a fine example of MOWO's "later manner". The treatment of Lady Car's developing disillusion is accurate and natural, and never overstrained; but it is repetitive and develops too slowly to be truly dramatic. The implied contrast between Car's two husbands is attractive. But the story would have had more effect as an episode in a story, rather than as the whole story. *

1565 Rev. of *Lady Car*. *The Scots Observer*, 6 Jul., 190.
"Four Novels". This is the story of a woman whose imagination is her downfall. She is weak and forced to endure what many weak women successfully avoid. The reviewer analyses the shallowness and emptiness of her husband, and notes that she suffers more from disillusion with her husband than from disappointment over her brutish son. The story "is human, it is true, and it is charmingly told".

1566 Rev. of *Lady Car*. *The Guardian* (London), 10 Jul., 1052.
"Novels". Its motif is disappointment, and it steadily deepens in interest as the story proceeds; a "perfect", "inexpressibly sad" study of deep melancholy. But the reviewer then proceeds at length to complain that MOWO is too inclined to treat art as "mere reproduction" and to represent reality with unrelieved disillusion, when she might more wisely allow for the possibility of comfort and hope.

1567 Rev. of *A Poor Gentleman*. *The Morning Post*, 10 Jul., 5.
"Recent Novels". Although there are MOWO's usual "careful and elaborate character studies", the plot is slight, the narrative drags and there is too much repetition. The "wealth of details ... emphasises rather than conceals poverty of incident". Walter Penton is a fine study of morbidity of temperament, but the other characters are "somewhat stilted and monotonous".

1568 Rev. of *A Poor Gentleman* and *Lady Car*. *The Graphic*, 13 Jul., 48.
"New Novels". A fairly ironic comment on *A Poor Gentleman* - a "thoroughly domestic" story with pleasantly "humdrum" characters, which maintains the reader's interest at that dead level which is now habitual with MOWO. The reviewer is ironic about the inheritance theme and complains of mannerisms. He praises *Lady Car* as a concentrated character study entirely suited to a one-volume novel. There is true

pathos; but Lady Car is hypersensitive. The message is that "happiness depends upon self, not upon circumstance".

1569 Rev. of *A Poor Gentleman*. *The Scotsman*, 15 Jul., 2.

"New Books". MOWO has returned to domestic life, which she portrays with her familiar gift for making the commonplace interesting and vivid. The story unusually deals exclusively with two interrelated families and resembles some of her earlier books, and yet has a plot of its own. There is an amusing passage about the law of primogeniture.

1570 Rev. of *Lady Car*. *The St. James's Gazette*, 17 Jul., 6.

A successful examination of MOWO's intention and of her treatment of the theme of disillusion. She is always willing to challenge happy-ending stereotypes and to show how character is modified under changing circumstances. Praise for her "amenity and refinement". *

1571 Rev. of *A Poor Gentleman*. *The Glasgow Herald*, 18 Jul., 4.

"Novels and Stories". The tone of the novel maintains a quiet, undramatic level throughout, and there is little plot, and a limited cast of characters. But the story is "carefully finished" and the contrast between the two Penton households is "delicately artistic". There are fine character cameos, and a brief love story and a deathbed scene provide enough dramatic interest in an otherwise "meditative and analytic" story.

1572 "Mrs Oliphant's New Novel", rev. of *A Poor Gentleman*. *The Literary World* (London), 19 Jul., 43-4.

Considered "slight", but well told. MOWO is good at describing a household of ill-assorted people. Walter's conflict between duty and interest is admired, the baronet's deathbed is considered the best scene in the book, and the love scenes are praised and quoted.

1573 Rev. of *Lady Car*. *Public Opinion*, 19 Jul., 70.

Enthusiasm for the story of Lady Car's marriage, which shows "a masterful hand". The interest of the story is "introspective", MOWO's searching analysis of motive, and the end of the story is deeply moving. It is a "transcript" of "certain familiar phases of human nature" and shows imagination of a high order.

1574 George Saintsbury, rev. of *Lady Car*. *The Academy*, 20 Jul., 35-6.

"New Novels". By writing in only one volume MOWO achieves concentration and can make full use of her gift for construction and characterisation. Saintsbury complains of her bias against men, but admires the presentation of Lady Car's mounting disillusion. But he cannot accept MOWO's unsympathetic view of Car's husband, a reasonable, good-natured man whose failure to write his book seems justifiable. Saintsbury concludes by a reasonably favourable comment on the portrayal of Lady Car's son and daughter.

1575 Rev. of *Lady Car*. *The St. James's Budget*, 20 Jul., 14-15.

Reprint of 1570.

1576 Rev. of *Lady Car*. *The Literary World* (London), 26 Jul., 76-7.

An effective analysis of Lady Car's supersensitivity and of her husband's superficiality, and also of his kindness to his stepson. Praise for the "delicate perception and ... subtle skill" of Lady Car's portrait. Many long quotations.

1577 Rev. of *A Poor Gentleman*. *The Illustrated London News*, 27 Jul., 118.

"Novels". An entirely conventional review, largely consisting of plot summary, with naive comments on characters, and inappropriately praising MOWO for her portrayal of "dutiful and unassuming womanhood".

1578 (J. Ashcroft Noble), rev. of *A Poor Gentleman*. *The Spectator*, 27 Jul., 114-15.

"Recent Novels". A fine, extremely perceptive, review. This is one of MOWO's "stories of slow movement and minute observation". She shows her skill in making apparently trivial incidents and commonplace characters "intensely real by a concentrated imaginative effort" which arouses intense sympathy in the reader. A fine analysis of the complex presentation of Edward Penton, whom we understand in spite of his irritating weaknesses; MOWO has the power to quicken our sympathies "by enlarging the area of our

apprehension". Noble also admires the insight into the way true human nature asserts itself in moments of crisis - as shown in a scene involving Walter Penton. ***

1579 "A New Tale by Mrs Oliphant", rev. of *Lady Car*. *The Pall Mall Gazette*, 30 Jul., 32. The story of a woman's broken heart told with "delicacy and tact"; Lady Car's disillusionment is described with true artistry. The reviewer admiringly analyses the study of the spineless husband; but he considers the brutal son Tom to be superfluous.

1580 "A New Tale by Mrs Oliphant", rev. of *Lady Car*. *The Pall Mall Budget*, 1 Aug., 987. Reprint of 1579.

1581 (W. Robertson Nicoll), "The Correspondence of Claudius Clear". *The British Weekly*, 9 Aug., 247. Includes five lines on the first instalment of *Kirsteen* in *Macmillan's*. All characters but one are considered disagreeable.

1581a "The Magazines". *The Tablet*, 10 Aug., 37. Includes a welcome for the first instalment of *Kirsteen* in *Macmillan's Magazine*. It "promises to be a pretty story"; but "pretty" is a most unsuitable word for an Oliphant story, and in particular for *Kirsteen*. (Other *Tablet* reviews of magazine instalments are excluded, being of no importance.)

1581b Rev. of *Lady Car*, *Murray's Magazine* 6 (September), 431. "Our Library List". Mainly summary, going back to *The Ladies Lindores*, stressing Lady Car's disappointment with her second husband. She is "very sweet and superior, but rather ineffectual".

1582 Rev. of *A Poor Gentleman*. *The Queen*, 10 Aug., 212. MOWO is praised for arousing interest in ordinary, quiet incidents by her gift for description. Apart from this an utterly conventional plot summary.

1583 Rev. of *Lady Car*. *Vanity Fair*, 24 Aug., 129. "Books to Read and Others". The reviewer notes that MOWO does not suppose that all interest ceases when a marriage occurs. He praises her "discrimination" and her "creative power", her exquisite pathos and her effective use of contrast; but he finds no humour.

1584 Rev. of *A Poor Gentleman*. *The Guardian* (London), 28 Aug., 1300. Not a book of thrilling incident; it concerns commonplace people, and MOWO can give significance to the commonplace. A conventional plot summary; Edward's night ride to fetch the lawyer, against his natural inclinations, is the finest piece of writing in the book. The three principal characters are egotists, and yet are made interesting.

1585 Rev. of *A Poor Gentleman*. *The St. James's Gazette*, 29 Aug., 6. Largely conventional praise for various characters, with a special comment on Edward Penton's financial problems. The book has "more movement and variety" than MOWO's recent books, and the characterisation is carefully handled.

1586 Rev. of *A Poor Gentleman*. *The St. James's Budget*, 31 Aug., 15. Reprint of 1585.

1587 Rev. of *Lady Car*. *Wit and Wisdom*, 31 Aug., 271. Praise for analysis of human nature; "delicate, subtle and full of tact". Prolonged, sympathetic plot summary, admiring the portrayal of mutual misunderstanding between Lady Car and her husband. Lady Car is rather irritating and the plot is "frail"; but the lesser characters are admired.

1588 Rev. of *Lady Car*. *The Nonconformist and Independent*, 5 Sep., 855. "Recent Novels". The reviewer is reminded of *Madam*. He then simply narrates Lady Car's progress to

disillusion, admiring the pathos of the story in spite of the "want of incident".

1589 Rev. of *Lady Car. Lady's Pictorial*, 14 Sep., 351.

The sort of "literary gem" which only MOWO can produce. She has an absolute mastery of tone and proportion. A close analysis of Beaufort's shallowness and of Lady Car's progress towards disillusion, with lavish quotations. The final scene of the heroine's melancholia is "as finished as anything" by MOWO.

1590 Rev. of *Lady Car. The Queen*, 14 Sep., 369.

Ten lines under "Short Notices". MOWO shows her usual skill in portraying contrasts in characters and in "the rendering of ordinary incident". But the conclusion of this sad story leaves our sense of justice unsatisfied.

1591 Rev. of *The Land of Darkness. The Nonconformist and Independent*, 26 Sep., 927.

"Brief Notices". A few appreciative lines about the treatment of Hell, followed by quotations from the other stories about grief, the survival of love etc. The Next World is made to sound too material. Praise for the "fluent and elevated" style - but sentimentality is also noted.

1592 Rev. of *A Poor Gentleman. The Daily News*, 9 Oct., 3.

Eighteen Lines under "Novels". MOWO still amazes by her endless variety. Conventional plot summary. The reviewer is amused by Mrs Russell Penton's schemes, and describes the effect of the book as one of "calm content".

1593 "Magazines". *The Scots Observer*, 2 Nov., 667.

Includes admiring references to MOWO's "Old Saloon" paper in *Blackwood's* discussing Robert Louis Stevenson, and to her Margaret of Scotland paper in *The English Illustrated Magazine*.

1594 Rev. of *Lady Car. The Daily News*, 14 Nov., 6.

Fourteen lines under "Novels". The reviewer finds this sequel too sad, but it is because Lady Car is made "so real and loveable" that we find her end so distressing. Her character and that of her husband and children are created by a typical skill in the presentation of minute incidents.

1890

1594a George Bainton, *The Art of Authorship* (London: James Clarke & Co).

The book is compiled from letters sent to Bainton at his request by British and American writers, describing their approach to writing books. The full title of the book is *The Art of Authorship, Literary Reminiscences, Methods of Work, and Advice to Young Beginners, Personally Contributed By Leading Authors of the Day. Compiled and Edited by George Bainton*. A page, 78, is given to Oliphant, with high praise for her "strong individuality" and her "unmistakable touch of genius". Her letter is then quoted. She is very diffident, as she considers she has nothing to offer to the public. Her career was "accidental and unprepared". But she is proud to have read all the books she could find.

1595 (R. H. Hutton), "Tonic Pain", rev. of *A House of Peace. The Spectator*, 15 Feb., 231-2. "Topics of the Day". Hutton discusses MOWO's description of the Hospital for Incurables, Putney, and comments with grim stoicism on the purgative effects of suffering. (*A House of Peace* is a booklet of 29 pages printed at the Office of the Art Journal. BL has no copy, but there is one at NLS.)

1596 "A Literary Causerie". *The Speaker*, 22 Oct., 209.

Includes an admiring comment on MOWO's versatility, with a reference to the allegation that she once proposed to fill an entire number of *Blackwood's Magazine*.

1597 (W. Robertson Nicoll?), rev. of *Lady Car. The British Weekly*, 14 Mar., 314.

Thirteen lines. Although the reviewer finds everything MOWO writes fascinating, he considers *Lady Car* "dreary". The heroine has a gift for making misery for herself, and her husband is too passive.

1598 Rev. of *The Duke's Daughter; and The Fugitives. The Scotsman*, 17 Mar., 3.

"New Novels". Admiration for *The Duke's Daughter*, with one of MOWO's finest heroines. The Duke is rather exaggerated, but the conflict between him and his daughter is brilliantly told and makes effective comment on masculine pride. A briefer discussion of *The Fugitives*, noting its comedy and the French view of the English.

1599 Rev. of *The Duke's Daughter; and The Fugitives*. *The Manchester Guardian*, 18 Mar., 10.

"Novels". Although the reviewer praises MOWO for "ease of manner", he complains of prolixity and lack of plot. He finds *The Duke's Daughter* uninteresting, but *The Fugitives* is enlivened by the scenes in France, and the characters are admirable, as are the scenes in the Castle.

1600 (Lewis Sergeant), rev. of *The Duke's Daughter; and The Fugitives*. *The Athenaeum*, 22 Mar., 365.

"Novels of the Week". The aristocratic characters are all intensely alive and quite unlike the stereotyped aristocrats of most novelists. The Duke reminds Sergeant of Trollope. But his daughter is of greater interest. A brief, friendly, comment on *The Fugitives*.

1601 Rev. of *The Duke's Daughter; and The Fugitives*. *The Scots Observer*, 29 Mar., 525.
"Fiction". Both stories are "slight" but "pleasantly told". The Duke is a "typical Whig", but "born a Tory". The happy ending of the first story is achieved in a typical Oliphant way. A slightly whimsical plot summary of *The Fugitives*. Both stories have heroines who start in entire innocence of the world, but are transformed by hard experience into mature women. Both are healthy, sensible stories.

1601a Rev. of *Jane Austen* by Goldwin Smith, *Art and Literature, a Record and Review* III, 64 (Apr).

There is a long quotation from Oliphant on Jane Austen. (This is from *The Literary History of England in the End of the Eighteenth and Beginning of the Nineteenth Century*.)

1602 Rev. of *The Duke's Daughter; and The Fugitives*. *The Glasgow Herald*, 1 Apr., 4.
The Duke's Daughter is "slight" and lacks "spontaneity". The Duke is an exaggeration and the interrupted wedding scene unimpressive. But *The Fugitives* is much finer; the reviewer praises the plot and the characterisation and above all the authenticity of the French scenes.

1603 Rev. of *The Duke's Daughter; and The Fugitives*. *The Morning Post*, 10 Apr., 3.
"Recent Novels". *The Duke's Daughter* has a rather "hard" tone, except for the tenderness of Lady Jane's relationship with her father. The Duke belongs to an extinct class, but all the characters are lifelike. *The Fugitives* has a more complex plot and seems to have been written for young girls.

1604 Rev. of *The Duke's Daughter; and The Fugitives*. *The Graphic*, 12 Apr., 424.
"New Novels". Enthusiasm for *The Duke's Daughter*, which is "full of freshness and quality" and in MOWO's more cheerful manner. She is to be admired for her Trollopian Duke. *The Fugitives* is valuable largely for its sketches of village life in Burgundy.

1605 Rev. of *The Duke's Daughter; and The Fugitives*. *John Bull*, 12 Apr., 236.
An interesting and perceptive review of *The Duke's Daughter*, with a good plot summary, communicating the essence of the story, and a subtle and detailed appraisal of the heroine, whose progress towards disillusion is examined, and her maturing through grief. The story deteriorates at the end, when Lady Jane is less central. *The Fugitives* is less admired, though its construction is better than that of *The Duke's Daughter*; its women characters are successful, but it is of interest only for its scenes of French provincial life.

1606 Rev. of *The Duke's Daughter; and The Fugitives*. *Vanity Fair*, 12 Apr., 331.
On *The Duke's Daughter* praise for MOWO's knowledge of life, for the portrait of the Duke, and for his daughter's moment of disillusion. The plot is considered "slender". On *The Fugitives* admiration for the "idyllic" scenes of French life and for Mr Goulburn and his daughter.

- 1607 Rev. of *The Duke's Daughter; and The Fugitives*. *The St. James's Gazette*, 16 Apr., 6. Brief comments on both stories. *The Duke's Daughter* is a "clever comedy of aristocratic manners"; *The Fugitives* lacks incident but has attractive scenes of French country life.
- 1608 Rev. of *The Duke's Daughter; and The Fugitives*. *The St. James's Budget*, 25 Apr., 14. Reprint of 1607.
- 1609 Rev. of *The Duke's Daughter; and The Fugitives*. *The Saturday Review*, 26 Apr., 506-7. "Novels". Admiration for *The Duke's Daughter*, which is original and attractively told; the Duke is a complex figure but his imprisonment of his daughter is incredible. *The Fugitives*, though "pretty", is less admired, and is summarised without admiration.
- 1610 Rev. of *The Duke's Daughter; and The Fugitives*. *The Queen*, 3 May, 607. Seventeen lines under "Short Notices". *The Fugitives* more admired than *The Duke's Daughter*, which is "frail" and unworthy of MOWO's reputation.
- 1611 William Wallace, rev. of *The Duke's Daughter; and The Fugitives*. *The Academy*, 17 May, 333. "New Novels". Wallace finds *The Duke's Daughter* too farcical, the Duke a caricature, and Lady Jane and her lover conventional. But he admires the Duchess. He considers that *The Fugitives* shows MOWO at her best, with complex characters, "masterly ... plot construction", and a fine contrast between England and France.
- 1612 Rev. of *The Duke's Daughter; and The Fugitives*. *The Illustrated London News*, 24 May, 658. Enthusiastic for MOWO's versatility and remarkable range of talents. Much plot summary, lively but conventional. Both stories are "wholesome, honest, benevolent", "true to feminine feeling", and concerned with family duties.
- 1613 (J. Ashcroft Noble), rev. of *The Duke's Daughter; and The Fugitives*. *The Spectator*, 31 May, 764. "Recent Novels". High praise for MOWO's "wonderful versatility". *The Duke's Daughter* is a Trollopian comedy, which carefully avoids farce; it deals with a near monomania, and MOWO skilfully softens the improbabilities of the situation and shows the pathos under the Duke's stupidity. *The Fugitives* is praised for "quiet pathos", appeal to "familiar emotions", and the authenticity of its French village scenes. *
- 1614 Rev. of *The Duke's Daughter; and The Fugitives*. *The Guardian* (London), 25 Jun., 1029. An eloquent tribute to the heroine of *The Duke's Daughter*, who is created by subtle touches "and a careful patience and harmony". There is no movement, no plot, except for one incident; but perfect art. *The Fugitives* is less successful, being too "boisterous" and restless and lacking in "completeness".
- 1615 Rev. of *Neighbours on the Green*. *The Westminster Review* 134 (Jul.), 92-3. "Belles Lettres". Twelve lines; each story at first progresses slowly but soon gathers momentum and engages the reader's sympathies. MOWO is specially gifted in delineation of subtleties of character and in "the skilful development of plot".
- 1616 (W. Robertson Nicoll), "The Correspondence of Claudius Clear - The July Magazines". *The British Weekly*, 11 Jul., 169. Includes fifteen lines on MOWO, referring to her Holy Land paper in *Blackwood's*, which is preferred to her son's "dull" letters on the same theme in *The Spectator*. Nicoll describes her as "the ablest woman of the day".
- 1617 Rev. of *The Mystery of Mrs Blencarrow*. *The Scotsman*, 14 Jul., 3. Seventeen lines under "New Novels". Although the mystery is not deep or sensational, the reader's attention is held; and MOWO shows her usual gift for portraying women and "weaving a story well". It is as good as her longer books.

- 1618 Rev. of *The Duke's Daughter; and The Fugitives*. *The Whitehall Review*, 19 Jul., 18.
Lady Jane is "colourless", the Duke is incredible in modern society, and the story is "more one of incident than anything else". *The Fugitives* is coolly summarised. The two stories will not add to MOWO's reputation.
- 1619 Rev. of *The Mystery of Mrs Blencarrow*. *The St. James's Gazette*, 28 Jul., 6.
Brief plot summary and praise for the character study of Mrs Blencarrow. But this is a mere sketch, not a novel, and the ending is too unconventional.
- 1620 Rev. of *The Mystery of Mrs Blencarrow*. *The St. James's Budget*, 1 Aug., 14.
Reprint of 1619.
- 1621 (J. M. Collyer), rev. of *The Mystery of Mrs Blencarrow*. *The Athenaeum*, 2 Aug., 160.
Thirteen lines under "Novels of the Week". The mystery is "rather sordid" and not sufficient to build a novel on. Brief comments on the heroine and on Kitty Bircham. Collyer notes the lack of a moral and feels not quite satisfied with the book.
- 1622 Rev. of *The Mystery of Mrs Blencarrow*. *The Pictorial World*, 7 Aug., 185.
A cool plot summary, stressing banality. The novel is "harmless" and serves no purpose.
- 1623 Rev. of *The Mystery of Mrs Blencarrow*. *The Literary World* (London), 8 Aug., 112.
"New Novels". The heroine is not found interesting, but some minor characters are admired. MOWO "seems to have had her eye mainly on the Young Person" (i.e. on the maintenance of propriety).
- 1624 Rev. of *The Mystery of Mrs Blencarrow*. *The Graphic*, 16 Aug., 175.
"New Novels". It is like the first volume of a three-volume novel, which MOWO then decided to abandon. The story was not worth telling, and Mrs Blencarrow is uninteresting, and her mysterious marriage "a curiosity" and quite "unaccountable".
- 1625 Rev. of *The Mystery of Mrs Blencarrow*. *London*, 16 Aug., 6.
"London's Book-Box". Considered "unworthy of its authoress"; the central character is not well drawn and "there is an air of unreality throughout the whole book".
- 1626 Rev. of *The Mystery of Mrs Blencarrow*. *The Queen*, 16 Aug., 257.
Seven lines under "Short Notices". One of MOWO's "least attractive books"; the comic relief provided by Kitty Bircham is inadequate.
- 1627 Rev. of *The Mystery of Mrs Blencarrow*. *The Whitehall Review*, 16 Aug., 18.
MOWO "has never before been content with such clumsy detail and halting action", and Mrs Blencarrow's marriage is incredible and never explained.
- 1628 Rev. of *The Mystery of Mrs Blencarrow*. *The Morning Post*, 19 Aug., 3.
"Recent Novels". The story is "carefully written, and refined in manner"; but the central situation is unacceptable. Mrs Blencarrow was carried away by "mere sensual passion", and her clandestine husband is "harshly treated".
- 1629 George Saintsbury, rev. of *The Mystery of Mrs Blencarrow*. *The Academy*, 23 Aug., 148.
"New Novels". Saintsbury finds the book "psychologically mysterious", since Mrs Blencarrow's marriage to her steward is never adequately explained. The husband's eventual revolt at the secrecy is convincing, but "English reticence" may have discouraged MOWO from the frankness needed to explain the mystery. The "selfish young couple" are the best characters. *
- 1630 Rev. of *The Mystery of Mrs Blencarrow*. *The Scots Observer*, 23 Aug., 360.
"Fiction". High praise, especially for the remarkable "restraint" of the novel. Mrs Blencarrow is described as superior to her unattractive neighbours; and the discovery of her secret marriage is "cleverly devised".

The suggestion that both Mrs Blencarrow and her secret husband are finding their marriage increasingly intolerable is subtly conveyed. The story is compact, unified and a "masterpiece". *

1631 Rev. of *Sons and Daughters*. *The Scotsman*, 8 Sep., 2.

"New Novels". A story with a purpose: to contrast educated sons and daughters with their parents; and to question the moral purity of those who trade in money. The reviewer analyses the perverse self-isolated financial morality of the hero, and considers that the novel has all MOWO's virtues.

1632 Rev. of *Sons and Daughters*. *The Manchester Guardian*, 9 Sep., 7.

"Novels". MOWO always tells her stories "gracefully and well". This one is about the contrast between the generations. The reviewer admires MOWO's careful balance of sympathies on the money theme. We are aware of Mr Thursley's prejudices without losing our sympathy for him. An amused comment on the "tardy bliss" of the surprise ending.

1633 Rev. of *The Mystery of Mrs Blencarrow*. *The Glasgow Herald*, 11 Sep., 4.

"Novels and Stories". Treated with heavy irony as a melodramatic "shocker" which fails to shock. Even more ironic about Mrs Blencarrow's concealment of her "boorish mate ... in some mysterious region".

1634 Rev. of *The Mystery of Mrs Blencarrow*. *The Daily Chronicle*, 13 Sep., 3.

"New Books and New Editions". The interest is in character rather than plot and incidents are kept few. Mrs Blencarrow's marriage is undermotivated; but the reviewer considers her husband "a fine fellow" and "heroic".

1635 Rev. of *Sons and Daughters*. *Life*, 13 Sep., 300.

Much vaguely generalised praise. MOWO is skilled in creating interest in ordinary people, and Gervase is seen as a paradoxical figure, an exasperating, yet "dutiful and affectionate", son. A nicely ironic analysis by the reviewer of the father's bewilderment at his son's priggishness, and admiration for the ambivalence of the confrontation scene at the end. Praise for truth to life and clarity of detail. *

1636 Rev. of *Sons and Daughters*. *The Scots Observer*, 13 Sep., 44.

"Fiction". Not as good as *The Mystery of Mrs Blencarrow*. It is about the new generation who have been educated beyond their parents' values. The reviewer considers both hero and heroine to be "prigs", and summarises the financial theme. He finds the ending unsatisfactory, since MOWO fails to show whether or not Gervase's Oxford education has inhibited his business sense, and the surprise discovery of the bankrupt father is completely thrown away.

1637 Rev. of *Sons and Daughters*. *The Observer*, 14 Sep., 5.

A comment on the mutual obligations of father and son, followed by an interesting assessment of Gervase, noticing MOWO's intention to view him with scepticism, yet to show him "honest and consistent in his folly". The heroine's affectionate nature is more admirable than his "fanatical sense of honour". The story is "rather enigmatical in its bearing".

1638 Rev. of *Sons and Daughters*. *The Glasgow Herald*, 18 Sep., 4.

"Novels and Stories". Considered "slight and artificial" with little human interest. Inferior to *The Fugitives*. An unperceptive summary, concentrating on the financial theme, viewed ironically. The incidents are considered unlikely, as is the exposure of the father. But the parent/child theme is admired.

1639 (J. M. Collyer), rev. of *Sons and Daughters*. *The Athenaeum*, 20 Sep., 382.

Fifteen lines under "Novels of the Week". The book is "slight" and indeed dull; but the best thing in it is the confrontation of the "ultra-refined, hypercritical" Gervase by his comfortably bankrupt father.

1639a "Literary Gossip", *The Gentlewoman*, 27 Sep., 440.

Includes a severe comment on *Sons and Daughters*, criticising the title and the hero Gervase, who is uninteresting and "impossible to realise". This is the result of writing too much. Signed "Tatler". (The word "realise" seems to anticipate 20th century critical vocabulary. But here it may simply mean "understand". For other uses of this word see 132, 642, 1334, 1422, 2080 and 2323.)

- 1640 George Saintsbury, rev. of *Sons and Daughters*. *The Academy*, 4 Oct., 290.
"New Novels". The book is "clever" but "slight", and would have been improved by elaboration. There are really only four characters, and Gervase Burton is a fine satire on the young man of the day. Saintsbury analyses the contradictions and ironies of Gervase's character - which is one of MOWO's finest achievements. The heroine is considered too good to be true. *
- 1641 Rev. of *Sons and Daughters*. *The Magazine and Book Review*, 4 Oct., 67. Signed "J.A.H.". Eleven lines under "Scottish Literary Notes". MOWO considered to be a "healthy" writer who "cheers us up". *Sons and Daughters* is enjoyable, though at times "a little impossible". (J.A.H. may be Hugh Andrew Johnston Murray.)
- 1642 Rev. of *Sons and Daughters*. *The Morning Post*, 7 Oct., 3. Eleven lines under "Recent Novels". It is a "simple" but "graphic" story concentrating on the conflict of the generations over a profession for the son.
- 1643 Rev. of *Sons and Daughters*. *John Bull*, 11 Oct., 661. "Short Notices". This is a mere pot-boiler, with a misleading title. A fairly sympathetic plot summary; but the device whereby the money is secured to Gervase is considered improbable, making the characters seem stupid.
- 1644 Rev. of *Kirsteen*. *The Scotsman*, 13 Oct., 3. One of MOWO's most powerful novels, with fine family portraits as well as insight into the period represented. Drumcarro's misogyny is stressed, and *Kirsteen* is praised as one of the finest female characters in literature. An eloquent comment on love, death, pathos and tragedy as elements of the novel. Mrs Douglas's death scene is "very powerful". Never before has MOWO so closely approached genius.
- 1645 Rev. of *Kirsteen*. *The Manchester Guardian*, 14 Oct., 10. "Novels". MOWO is always delightful on Scottish themes, and here she is at her best; there are echoes of Susan Ferrier. There is too much stress on suffering. But the opening chapters are "wholly excellent", and Mrs Douglas's death scene is a fine achievement. The characters of Glendochart and Lord John are considered unsatisfactory.
- 1646 (J. M. Collyer), rev. of *Kirsteen*. *The Athenaeum*, 18 Oct., 509. "Novels of the Week". Although the novel is full of stereotypes, MOWO has rarely been more successful in portraying the "infinite variety" of "true human nature". Drumcarro is a fine study of character, but the contrasted characters of the three unmarried sisters are the finest achievement of the book, along with the pathos of *Kirsteen*'s love story. The story lacks incident, but is full of interesting episodes.
- 1647 Rev. of *Kirsteen*. *The Speaker*, 18 Oct., 447. "Fiction". A discussion of MOWO's perennial freshness, which can be explained by her choosing frequently to write other works than novels. A fairly sympathetic summary of *Kirsteen* with an enthusiastic comment on the heroine. The book "is mainly valuable for its exquisite studies of character".
- 1647a "Literary Arrivals", *The Leeds Mercury*, including a review of *Kirsteen*, 21 Oct., 8. Consists almost entirely of very high praise for the heroine, noting her complexity and depth. (This is just one example from a largely excluded newspaper. But see also under 1897, 1899 and 1900.)
- 1648 (W. L. Courtney?), rev. of *Kirsteen*. *The Daily Telegraph*, 23 Oct., 2. Not as Scottish as it seems; really English with a Scottish flavour. Drumcarro is exaggerated and some details are unconvincing. But the reviewer concentrates on the love story and highly admires it as "very full of fine feeling ... though not perfect in art".
- 1649 Rev. of *Kirsteen*. *The Glasgow Herald*, 23 Oct., 10. "Novels and Stories". More "elaborate" and satisfying than MOWO's recent books. The ending is

"unhappy", but "natural". It is a fine picture of "old-fashioned family life", and the characters are vivid, especially the servant Marg'ret, and Kirsteen and Anne. MOWO does not idealise her women. "Drumcarro's brutality is if anything overdone".

1650 "Mrs Oliphant's New Novel", rev. of *Kirsteen*. *The Daily Chronicle*, 24 Oct., 2.
The reviewer praises MOWO's consistent high standard in spite of constant productivity; she always has "repose and ... graceful style". *Kirsteen* is more sombre than usual. Detailed character analysis of the "grotesque" Drumcarro, and admiration for the "charming", "heroic" Kirsteen. The handkerchief episode is considered very moving.

1651 Rev. of *Sons and Daughters*. *The Graphic*, 25 Oct., 469.
"New Novels". Not dull, because of its brevity, "neatly constructed" and leading to "a really humorous situation" deriving from the previous character studies.

1652 Rev. of *Kirsteen*. *The Morning Post*, 25 Oct., 3.
"Recent Novels". In spite of its early nineteenth-century setting, this is a modern novel, with an independent careerist heroine. Kirsteen is "thoroughly sympathetic", and deeply pathetic in her love. The Scottish individuality of other characters is admired, for example Drumcarro and Marg'ret.

1653 Rev. of *Sons and Daughters*. *The Saturday Review*, 25 Oct., 482-3.
"Novels". The reviewer is pleased to have only four characters to comment upon. He discusses the contrasting views of parents and children, and analyses with relish the hero's fanatical financial purism, finding some details improbable.

1654 Rev. of *Kirsteen*. *The Scots Observer*, 25 Oct., 591.
"Fiction". "It is a woman's story told by a woman ... with the genius of insight". The theme is "simple ... and not new", but handled with wide-ranging skill. The reviewer is eloquent about the varied themes and moods of the book.

1655 Rev. of *Sons and Daughters*. *The Guardian* (London), 29 Oct., 1714.
"[R]ather a study of character than a novel". MOWO perversely misses her chance in portraying Gervase Burton, who is merely "exasperating in his craze for integrity of purpose" - a theme which has not been taken to its logical conclusion. The reviewer complains of excessive "cynicism", but this is "overweighted" by the tameness of the other characters and by the lack of plot.

1656 Rev. of *Kirsteen*. *The World*, 29 Oct., 26-7. Signed "P. and Q.".
"Pages in Waiting". MOWO has never written a better novel. A few inaccuracies do not matter. The reviewer regrets the sadness of Kirsteen's story, but admires the wealth of humour, in, for example, the portrayal of the sisters. The killing of Lord John is rather melodramatic; but apart from this the reviewer has nothing but praise for a Scottish novel worthy of Scott.

1656a Rev. of *Kirsteen*, *Murray's Magazine* 8 (November), 716-17.
"Our Library List". One of MOWO's best, a pleasure after so many recent dreary novels. It is "bright, healthy". There are no artificial novelistic themes; it is "the work of an artist, not of a scientific analyst". Conventional admiration for the heroine. The opening scene is "pretty". Compare 1581a.

1657 Rev. of *Kirsteen*. *John Bull*, 1 Nov., 710.
"Novels". Mainly a sympathetic and fairly perceptive plot summary, with high praise for Kirsteen. Generalised praise for MOWO's inexhaustibility, her purity of tone, and her unrivalled powers of insight into ordinary people. Sympathetic comment on the love themes.

1658 Rev. of *Kirsteen*. *The Times*, 4 Nov., 14.
Entirely free from the "flabbiness and vagueness" of some of MOWO's previous novels. She is the supreme novelist of the domestic affections. The reviewer admires the character of Kirsteen and that of her father, with his typical Scottish family pride. The main complaint is that Kirsteen's flight to London is a very contrived device.

- 1659 (W. Robertson Nicoll), "The Correspondence of Claudius Clear - The November Magazines". *The British Weekly*, 6 Nov., 25.
Includes nine lines on MOWO, including an admiring reference to her discussion of J. M. Barrie in *Blackwood's Magazine*.
- 1660 Rev. of *Kirsteen*. *The St. James's Gazette*, 6 Nov., Supplement, 21.
The reviewer considers that MOWO has rediscovered a gift for character study, which goes back to Adam Graeme. Eloquent praise for the "variety and movement" of the novel, for the character of the heroine, and for the picture of Highland life in earlier times. The most powerful scene is the mother's deathbed. There is also brief discussion of Drumcarro, and of the lack of a happy ending.
- 1661 Rev. of *Kirsteen*. *The St. James's Budget*, 7 Nov., 12.
Reprint of 1660.
- 1662 William Wallace, rev. of *Kirsteen*. *The Academy*, 8 Nov., 416.
"New Novels". MOWO's best story for ten years, and equal to the best of her earlier Scottish novels. Detailed analysis of Drumcarro, who is rather too melodramatic, and in portraying him MOWO "errs through excess of strength". But all other characters are unreservedly admired; there are no signs of weakness or exhausted imagination. Kirsteen and her sisters are all praised.
- 1663 Rev. of *Kirsteen*. *The Queen*, 8 Nov., 694.
MOWO has "freshness and vitality", "constructive power", and selectivity. A lively comment on Kirsteen and her father, and on her love tangles. Praise for humour and pathos.
- 1664 Rev. of *Kirsteen*. *The Daily News*, 11 Nov., 6.
Seventeen enthusiastic lines under "Novels". The novel is as good as anything from MOWO's entire career. Kirsteen herself is "delightful", and her story creates feelings of mixed pleasure and pathos.
- 1665 Rev. of *Kirsteen*. *The Pictorial World*, 13 Nov., 618.
"New Books". Enthusiastic, but mainly plot summary. Not considered MOWO's best work, in spite of "charming scenes" and "great imaginative gifts".
- 1666 "Scottish Literary Notes". *The Magazine and Book Review*, 15 Nov., 138-9. Signed "J.A.H.". Includes fifteen lines on MOWO, referring to her serial *The Railway Man* in *Sun Magazine* and to her progress with the Laurence Oliphant biography. (For a possible identification of J.A.H. see 1641.)
- 1667 Rev. of *Kirsteen*. *The Guardian* (London), 19 Nov., 1849.
Praise for the book's simplicity and lack of pretentiousness. and its entire freedom from the fashionable tendencies of the day; a carefully balanced and satisfying book. Perhaps Kirsteen's rise to distinction in London is too easily achieved; but the Scottish scenes are fine examples of an artistic idealisation of reality. High praise for Marg'ret, and a comment on the handling of Kirsteen's love story - underdeveloped and lacking the fashionable frankness of the day. *
- 1667a "Literary Gossip", *The Gentlewoman*, 22 Nov., 1890, 723.
Includes sympathy for the death of Cyril Oliphant and a comment on the artistic gifts of one of MOWO's nieces.
- 1668 "The Literary World". *The St. James's Gazette*, 22 Nov., 5.
Includes a paragraph on MOWO: a comparison with George Sand, her books on Florence and Venice, her fondness for "padding", the recent chorus of praise for *Kirsteen*,
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- 1669 "Mrs Oliphant's Latest Novel", rev. of *Kirsteen*. *The Pall Mall Gazette*, 24 Nov., 3.
A rather florid first paragraph about the love story. MOWO praised for avoiding the conventions of the "shilling shocker", for the "utter simplicity of the heroine's nature", and for "the deepest pathos in the

prosaic". There are comments on Kirsteen's sisters, especially Mary, and on the humour.

1670 "Literature and Art: Church and School". *The St. James's Budget*, 28 Nov., 16.
Includes a reprint of 1668.

1671 "Literature - a Causerie". *The Queen*, 29 Nov., 780. Signed "C.K.S."
Includes fifteen lines on the death and writings of Cyril Oliphant.

1672 Rev. of *Kirsteen*. *The Oxford Magazine*, 3 Dec., 145.
The reviewer praises the absolute authenticity of the description of Scotland and of the early century. Admiration for the love story, for Kirsteen herself, and for various vivid episodes, some of which are like Dutch paintings.

1673 Rev. of *Sons and Daughters*. *Lady's Pictorial*, 6 Dec., 977.
"Books of the Day". Not quite equal to other one-volume tales of MOWO's, but admired. Mainly a plot summary, admiring the rediscovery of Mr Burton at the end.

1674 Rev. of *Kirsteen*. *The Saturday Review*, 6 Dec., 649.
"Novels". A review full of quotations, and slightly nostalgic in tone when writing about Scotland. Much admiration for Kirsteen, whose entry into a career impresses the reviewer, though he thinks it was not necessary. The finest character is Mrs Douglas, whose passive suffering is successfully made sympathetic.

1675 Rev. of *Royal Edinburgh*. *The Scotsman*, 8 Dec., 3.
Contains some of MOWO's finest writing, even though in this type of book she is not creative. But she shows skill in arrangement of details, "imagination in giving them life, harmony and colour", and an expressive style "more interesting than a novel". She makes a fine balance of fact and "colour". Special praise for the section on John Knox and Queen Mary.

1676 Rev. of *Royal Edinburgh*. *The Glasgow Herald*, 11 Dec., 10.
Praise for MOWO's "sprightly ease and clearness". It is not a history of Edinburgh, but a selective series of portraits. The reviewer admires the balance of the chapter on John Knox, and praises those on Queen Margaret and Scott.

1677 Rev. of *Royal Edinburgh*. *The Star*, 11 Dec., 2.
"Books and Bookmen". Reviewed along with another book on Edinburgh. Sympathetic, admiring the Queen Margaret and the Buchanan chapters. As good as *Venice*, but inferior to *Florence*.

1678 (J. Ashcroft Noble), rev. of *Kirsteen*. *The Spectator*, 13 Dec., 866.
"Two New Novels". It is a quiet story, with ordinary characters vitalised "by strong portraiture and skilful narration". Noble notices that the love story is deliberately underemphasised and that the story ends by portraying the heroine as a fulfilled old maid. A discussion of the slavery which Drumcarro inflicts upon his family; he himself is the finest character in the novel, worthy of Scott. But the "intellectual interest" is in "the strengthening and developing of the heroine's nature". Stress on the humour of the dressmaking scenes. The book has all the freshness and "intellectual fecundity" of youth - as in *Margaret Maitland*. **

1679 Rev. of *Kirsteen*. *The Illustrated London News*, 13 Dec., 750.
"Novels". Enthusiastic; praise for "dramatic force", for the portrayal of women in "severe conflicts of duty and affection", and for the treatment of the theme of parental tyranny - although Drumcarro is considered almost an exaggeration. Eloquent praise for the death-scene of Mrs Douglas.

1680 Rev. of *Royal Edinburgh*. *Lady's Pictorial*, 13 Dec., 1006.
Four lines, with an illustration; bare mention.

1681 Rev. of *Royal Edinburgh*. *The Queen*, 13 Dec., 878. Signed "C.K.S."
"Literature - a Causerie". Admiration for MOWO's inexhaustibility. The book is praised in spite of a not entirely successful style. The reviewer discusses MOWO's three city books (*Florence*, *Venice*, *Edinburgh*),

admiring *Florence* most of all.

1682 Rev. of *Royal Edinburgh*. *The Manchester Guardian*, 16 Dec., 9-10.
Almost entirely devoted to praise of the illustrations, though the text is also admired: "well-practised and facile".

1683 (William Wallace), rev. of *Royal Edinburgh*. *The Spectator*, 20 Dec., 907.
Described as "a prose-poem on Edinburgh". MOWO brings her unrivalled gift for pathos to the book. Wallace praises all chapters, especially those on John Knox, George Buchanan, and Allan Ramsay.

1684 Rev. of *Royal Edinburgh*. *The Pall Mall Budget*, 25 Dec., 1657.
Enthusiasm for the theme and the "attractive and sympathetic manner", and in particular for the treatment of Queen Margaret, John Knox, Buchanan, Queen Mary, Burns and Scott. (Evidently originally intended for *The Pall Mall Gazette*, but not published there.)

1685 (Francis Hindes Groome), rev. of *Royal Edinburgh*. *The Athenaeum*, 27 Dec., 881.
Criticism for omissions and inaccuracies, and for not quoting the best authorities. But her writing is "graceful" and she gives new life to a familiar subject.

1686 Rev. of a book on Sheridan by Lloyd C. Sanders. *The Magazine and Book Review*, 27 Dec., 213. Signed "G.B.B.". Includes four lines on MOWO's *Sheridan*, finding it "not particularly sympathetic".

1687 "Scotia's Darling Seat", rev. of *Royal Edinburgh*. *The National Observer*, 27 Dec., 152.
In spite of its picturesqueness, its pathos without sentimentality, its interweaving of "life with landscape", it is considered a disappointment. It is often inaccurate, it is about people from Scotland's past, not specially about Edinburgh, and it is discursive and speculative. The illustrations are more appropriate than the text. However, the reviewer praises the chapter on Mary Stuart and John Knox.

1891

1687a G. Washington Moon, *Men and Women of the Day A Dictionary of Contemporaries*, 13th edn. London, George Routledge and Sons.
Entry on Oliphant, 677. Praise for *Margaret Maitland*, followed by a straight list of titles, ending with a reference to the death of Cyril (Tiddy) in 1890. (Earlier editions, with differing subtitles and editors. were titled *Men of the Day*, but women were included.)

1688 Rev. of *Kirsteen*. *The Scottish Review* 17 (Jan.), 258.
Eleven lines under "Fiction"; in none of MOWO's recent books does she so clearly show her talents. The reviewer sees family pride as the central theme, admires the simplicity of the narrative and the characters of Drumcarro, Kirsteen and Marg'ret. The killing of Lord John is not admired.

1689 Rev. of *Sons and Daughters*. *The Westminster Review* 135 (Jan.), 94.
Ten lines under "Belles Lettres". The reviewer examines the "high-flown scruples" of the hero, and considers that the heroine gives the story the only life it has; he is not impressed with the book.

1690 (W. Robertson Nicoll), "The Correspondence of Claudius Clear". *The British Weekly*, 1 Jan., 165.
Includes fourteen admiring lines on the first instalment of *The Marriage of Elinor in the Good Words*.

1691 Rev. of *Royal Edinburgh*. *The Review of Reviews* 3 (Jan.), 96.
Six lines under "The New Books of the Month", a simple listing of sections.

1692 Rev. of *Royal Edinburgh*. *The Saturday Review*, 10 Jan., 51-2.
High praise, except for the omission of the seventeenth century. Special admiration for the treatment of Queen Margaret, and for the balance of the portrait of Queen Mary, also for the later chapters. The style is

praised for "freshness of colour and truthfulness of effect".

1693 Rev. of *Royal Edinburgh. The St. James's Gazette*, 14 Jan., 5.
Enthusiastic, with one long quotation.

1693a "Reviews". "Some January Reviews". *The Banner*, 16 Jan, 322.
High praise for *The Marriage of Elinor* in *Good Words*. Several narrative details narrated not very perceptively. MOWO has "considerable vigour and incident". (The reviewer seems quite unaware of the point of the novel, but these are early instalments.)

1694 Rev. of *Royal Edinburgh. The St. James's Budget*, 16 Jan., 16.
Reprint of 1693, with three illustrations.

1695 William Wallace, rev. of *Royal Edinburgh. The Academy*, 17 Jan., 56-7.
With a slightly different emphasis from Wallace's previous review of the book (1683). Renewed praise for MOWO's unique qualifications for writing the book, and for the eloquence and picturesqueness of her praise of Edinburgh. But the book is "too long and ... too discursive", and gives too much space to Queen Margaret and to James IV. But her verdicts are very balanced, and she writes well on the Reformation. Her chapters on Ramsay, Burns and Scott are good, but "rather conventional".

1696 Rev. of *Royal Edinburgh. The Illustrated London News*, 17 Jan., 82.
MOWO is admired as a writer, but she has not "treated her subject in a strictly historical manner". She over-romanticises Edinburgh, over-simplifies the complex religious history of Scotland, and overpraises Scott.

1697 "Notabilities". *Wit and Wisdom*, 31 Jan., 192.
Includes a paragraph on MOWO, mentioning her friendship for the Queen, *Margaret Maitland*, her productiveness, her cheerfulness, her non-fiction.

1698 (John Skelton), "The Royal Stuarts and their Capital", rev. of *Royal Edinburgh. Blackwood's Magazine* 149 (Feb.), 161-73.
Reviewed along with *Relics of the Royal House of Stuart*, by William Gibb. MOWO praised for picturesqueness and for original research - although there are also complaints of unscholarliness. The style is "brilliant and vivacious", and most of her views are approved. Her treatment of Queen Mary is judicious, but subtly biased.

1699 Rev. of *Kirsteen. The Graphic*, 7 Feb., 150.
"New Novels". High praise; "much of the old spirit is revived", but influenced by the experience acquired since the Carlingford days. The story is "a triumph of art" and makes the most of simple materials. The tone is restrained, the heroine is "beautifully described", and her father and sisters vividly portrayed, as is the early nineteenth century.

1700 Rev. of *Royal Edinburgh. The Speaker*, 7 Feb., 171-2.
In spite of MOWO's romantic and picturesque approach, and her vivid style, the book is considered unsuccessful. It is uncritical, uses unreliable authorities, is inaccurate, omits too much, and is not really about Edinburgh. It is a "slipshod, if brilliantly written, history of Scotland".

1701 Rev. of *Royal Edinburgh. The Graphic*, 21 Feb., 216.
"The Reader". Considered to be perfect in all aspects of book production. Summary of the contents.

1702 Rev. of *Janet. The Scotsman*, 23 Feb., 3.
"New Novels". A sharp downfall after *Kirsteen* - from high art to cheap sensationalism. MOWO has chosen an ingenious Wilkie-Collins style of plot, which she handles quite well, but at the cost of her true gifts as a novelist. The heroine deteriorates into an unpleasant character, but other characters are more interesting. The novel is too long and there is too much analysis of thought processes.

- 1703 Rev. of *Janet*. *The Glasgow Herald*, 26 Feb., 9.
 "Novels and Stories". The reviewer finds the St. John's Wood setting a "limited" one and the character list equally limited. He admires Mrs Harwood as one of MOWO's finest characters, and considers Janet, Gussy and Charlie successful characters - but all of them unpleasant. The discovery of the mad husband is considered "dramatically strong".
- 1704 "Mrs Oliphant's New Novel", rev. of *Janet*. *The Literary World* (London), 27 Feb., 197-8.
 The characters are lifelike but "exceedingly uninteresting and commonplace". The novel is an effective parable against selfishness, but is overloaded with trivial detail. The unlikeable heroine is successfully portrayed, and the reviewer notes that the ending is unromantic.
- 1705 (J. M. Collyer), rev. of *Janet*. *The Athenaeum*, 28 Feb., 278.
 "Novels of the Week". The characters are "commonplace", but dissected with MOWO's usual skill. The story is "tame" and the reader sympathises with nobody - except the fourteen-year-old "hoyden".
- 1706 Rev. of *Janet*. *The Morning Post*, 4 Mar., 2.
 "Recent Novels". The novel unhelpfully reminds us of *Jane Eyre* (contrast the view of 1738); the heroine is thoroughly unlikeable and lacks all moral sense. This theme is developed, and the reviewer complains that all the characters are lacking in virtue, making *Janet* a painful novel.
- 1707 Rev. of *Janet*. *Woman*, 5 Mar., 8. Signed "Rose".
 "Book Chat". The reviewer admires the mystery and finds the book exciting. The description of "homely life" is admired; MOWO can create both a quiet atmosphere and a dramatic denouement. Janet is a new kind of governess, who discovers that "quiet happiness" is preferable to "wild excitement".
- 1708 Rev. of *Janet*. *The St. James's Gazette*, 6 Mar., 6.
 The style is "careful and finished", and the characterisation is praised. The reviewer notes that the novel deviates from the conventional governess novel, but takes a mainly over-literalistic view of the heroine, noting however some of MOWO's ironic insight into her. The novel is more like Miss Braddon than like *The Chronicles of Carlingford*.
- 1709 Rev. of *Janet*. *The Times*, 12 Mar., 3.
 Severe irony against the trivialities of the domestic scenes and against the melodrama. It is a study "of maundering humanity". The reviewer is not convinced by the education theme, and complains that after *Kirsteen* MOWO has returned to bad habits.
- 1710 Rev. of *Janet*. *The St. James's Budget*, 13 Mar., 14.
 Reprint of 1708.
- 1711 Rev. of *Janet*. *The Queen*, 14 Mar., 427. Signed "G".
 "Novels of the Day". The novel is "exciting" and has "more plot and incident" than is usual with MOWO. The character sketches are "slight" but "clever". But the reviewer finds that MOWO's "gentle cynicism" has hardened, and her pessimistic view of human nature is "depressing". Almost all the characters are disagreeable. But Gussy and Charley are well portrayed.
- 1712 Rev. of *Janet*. *The Guardian* (London), 18 Mar., 438.
 The concealment of the mad husband is an absurdity and all the characters are so "vulgar" or "contemptible" that "we turn from them in disgust"; yet they are also very lifelike. The heroine is the worst of them all. The third volume is intensely exciting, with a sustained build-up of tension.
- 1713 George Cotterell, rev. of *Janet*. *The Academy*, 28 Mar., 299.
 "New Novels". Cotterell admires the skill in handling an ingenious mystery. But we do not want melodrama from MOWO. A detailed analysis of Janet, in whom Cotterell sees uncertainty of intention. There are too many "tepid reflections", but the characters of Mrs Harwood, Gussy and the girl Ju are successful, whereas the male characters are badly thought out.

- 1714 Rev. of *Kirsteen*, new edn. *The Anti-Jacobin*, 28 Mar., 217.
An eloquent tribute to the novel, in very general terms.
- 1714a "Cosy Corner Chat", *The Gentlewoman*, 30 May. 1891. 729.
Includes a short note welcoming *Laurence Oliphant* and giving personal details of MOWO, including the alleged amount of time she worked each day, and the Sandys portrait.
- 1715 Rev. of *Royal Edinburgh*. *The Morning Post*, 31 Mar., 6.
MOWO successfully integrates romance with historical accuracy. The book is "a series of pictures", which the reviewer proceeds to examine with enthusiasm, especially admiring James I and John Knox.
- 1716 Rev. of *Kirsteen*. *The Dublin Review* 108 (3rd. s. 25) (Apr.), 435-6.
"Notes on Novels". High praise for "freshness and spontaneity", and for the sharply individualised characters of the Douglas household, especially the servant Marg'ret. *Kirsteen* is "all the more strongly realised" because of her weaknesses. Her choice of a career makes her a modern heroine. The lesser characters are variations on the theme of selfishness, and Drumcarro is a fine study of brutal egotism. *
- 1717 Rev. of *Kirsteen*, new edn. *The Literary World* (London), 3 Apr., 317.
"New Novels and New Editions". One of MOWO's finest novels, far better than *Janet*. High praise for *Kirsteen* and her love story. Her escape to London makes her a modern heroine. The reviewer admires the portrayal of some "types of commonplace imbecility".
- 1718 Rev. of *Royal Edinburgh*, new edn. *John Bull*, 25 Apr., 264.
Less interesting than the Florence and Venice books, but praised for vivid and graphic writing, and for scrupulous impartiality on John Knox. A comment on the chapters on Ramsay and Burns (who is dragged in in spite of his irrelevance).
- 1719 (J. Ashcroft Noble), rev. of *Janet*. *The Spectator*, 25 Apr., 595.
"Recent Novels". Although this is not one of MOWO's best books it shows "fine workmanship". The unpleasantness of all the characters is not considered objectionable and the dullness of the love stories is admirable. Noble also admires the originality and "vigour" with which the mystery theme is treated.
- 1720 Rev. of *Royal Edinburgh*. *The Guardian* (London), 6 May, 725.
MOWO handles a difficult theme well, avoiding both the controversial and the commonplace. But she is at times confused on ecclesiastical matters, and too inclined to be hypothetical. But the earlier chapters are admired, also the chapter on Buchanan, and the impartial treatment of John Knox.
- 1721 Rev. of *Royal Edinburgh*, new edn. *The Star*, 8 May, 4.
"Bookland in Brief". MOWO loves her city, but often writes too hurriedly and does not give enough details. (cf. 1677.)
- 1722 "A Talk about Books". *The Queen*, 9 May, 728. Signed "E.R.".
Includes a paragraph about MOWO, stressing her femininity, and discussing the Florence, Venice and Edinburgh books, all extremely emotional, but readable. *Florence* the most admired, and special comment on the "Modern City" chapters of *Royal Edinburgh*. (cf. 1681.)
- 1723 Rev. of *Janet*. *The Saturday Review*, 9 May, 565.
"Novels". Enthusiastic; the reviewer admires MOWO's "excellent taste"; the mystery is exciting and neither improbable nor melodramatic. Janet with her grave weaknesses is a typical Oliphant heroine, and the two younger men are, respectively, a rogue and a fool, enjoyably so. The best characters are Mrs Harwood and her daughter.
- 1724 Rev. of *Janet*. *The Graphic*, 16 May, 552.
"New Novels". This is a "long drawn-out, slowly-moving" novel which quietly but surely draws us into its domestic world. The more we know the Harwoods the less we like them, but they are lifelike. Janet is a successful revitalising of a thoroughly unattractive heroine. The construction is faulty, since the story ends

with an unduly prolonged anticlimax.

1725 "Memories of Auld Reekie", rev. of *Royal Edinburgh. The Daily Chronicle*, 20 May, 7.
There is little evidence of historical research, but the book is "delightful" for its style and its "catholicity of feeling". MOWO is at her best on the kings, and the John Knox chapter is the finest. She appears to have adopted a policy of selectivity.

1726 Rev. of *Memoir of... Laurence Oliphant. The Daily News*, 20 May, 6.
Considered "more varied" than the lives of Irving and Tulloch. The review concentrates almost entirely on LO's bewildering complexity.
(The full title of the book is *Memoir of the Life of Laurence Oliphant and of Alice Oliphant, his Wife*. Few reviewers made much reference to Alice. But see 1745 and 1760, also 1730, 1785 and 1791.)

1727 Rev. of *Laurence Oliphant. The Glasgow Herald*, 20 May, 10.
MOWO has allowed LO to be his own narrator, and is thus not at her best. The reviewer summarises LO's life, considers that MOWO has offered much enlightenment on the episode of LO's involvement with the evangelist Thomas Lake Harris, and accepts more or less unreservedly her estimate of LO.

1728 "Laurence Oliphant, Mystic and Man of the World", rev. of *Laurence Oliphant. The St. James's Gazette*, 20 May, 4-5.
Almost entirely on LO, but ends with praise for the fascination of the book, and its wide range of tone.

1728a Rev. of *Laurence Oliphant. The Standard*, 20 May, 5.
Considered to be the most extraordinary book M Oliphant has ever written. The review is almost entirely about LO's subjection to Harris, whom *The Standard* views as a charlatan.
(This article led to correspondence as follows: (a) Arthur A. Cuthbert, 28 May, 3; (b) MOWO, 30 May, 5; (c) C.C. Massey, 1 June, 3; (d) Arthur A. Cuthbert, 4 June, 3. Cuthbert challenges MOWO's treatment of LO's relations with Harris, MOWO gives evidence in support of her view, Massey offers a balanced view, and Cuthbert repeats his views, in spite of MOWO's evidence, but is more conciliatory. See also addendum to 1767.)

1729 Annie S. Swan, "Mrs Oliphant". *The British Weekly*, 21 May, 50.
"Our Young Men's Page - Living Authors". MOWO described as a "versatile genius" who has never fallen below her high standards throughout her career. Long references to *Margaret Maitland*. A discussion of her treatment of placid themes, and the lives of women; her interest in portraying "agony long drawn out" and in ending her stories on a note of disillusion or discouragement. In all her work, fiction and non-fiction, she is truly great.

1730 "Laurence Oliphant's Life", rev of *Laurence Oliphant. The Manchester Guardian*, 21 May, 8.
MOWO writes affectionately but frankly and gives disagreeable insights into LO's life. The reviewer is severely critical of LO, regretting that MOWO too often glosses over unpleasant facts; the portrait of Alice Oliphant is the most attractive part of the book. MOWO's style is not fastidious, and is at times careless.

1731 Rev. of *Laurence Oliphant. The Morning Post*, 21 May, 3.
It is one of the most vivid of recent biographies, successfully conveying the remarkable qualities of a remarkable man. MOWO lavishly quoted on the evangelist Harris; the reviewer finds this great mystery of LO's life fascinating.

1732 "The Problem of Laurence Oliphant", rev. of *Laurence Oliphant. The Pall Mall Gazette*, 21 May, 3.
Much quotation, detailed discussion of LO's relations with Harris, virtually no reference to MOWO.

1733 Rev. of *Laurence Oliphant. The Scotsman*, 21 May, 5.
MOWO has performed a very difficult task brilliantly, successfully interpreted the many-sidedness of LO, showing charity and indicating the real attractiveness of his character. The reviewer discusses the mystery

of LO's submission to Harris, noting that MOWO does not understand his mystical views.

1734 "Laurence Oliphant, Mystic and Man of the World", rev. of *Laurence Oliphant. The St. James's Budget*, 22 May, 12-13.
Reprint of 1728.

1735 Rev. of *Laurence Oliphant. The Times*, 22 May, 3.
MOWO has done full justice to a complex man, because of her personal knowledge of him, her sympathetic approach, and her "literary skill". The reviewer accepts her views of the Harris episode.

1736 (Lloyd Charles Sanders), rev. of *Laurence Oliphant. The Athenaeum*, 23 May, 659-60.
Praise for the eloquence and absorbing interest of the biography, and for MOWO's candour on the Harris episode. We can agree with MOWO in regretting the submission to Harris, while still admiring LO. Mostly the review is biographical.

1737 "From a Philistine Book-Room". *The Anti-Jacobin*, 23 May, 400-1.
Includes two paragraphs on *Laurence Oliphant*. The writer has not read MOWO's biography, but admires her style, and her judgements.

1738 Rev. of *Janet. The Daily News*, 23 May, 6.
"Novels". MOWO gives new life to a hackneyed theme, derived from *Jane Eyre*. Her power of characterisation, and her "grasp of her story" are unimpaired. High praise for the ambivalent Mrs Harwood, and for the humorous treatment of the love story of Gussy and Charlie - Gussy's true depth showing through her "surface weakness". Janet is a vivid but unheroic heroine.

1739 "A Modern Ulysses", rev. of *Laurence Oliphant. The Observer*, 24 May, 7.
MOWO praised not only for literary skill, but also for tact and moderation - typically Oliphant qualities. She presents LO objectively and sympathetically, and shows "great taste". The rest of the review examines the paradoxes of LO and the mystery of his submission to Harris.

1740 T. P. (O'Connor), "The Story of a Wasted Life", rev. of *Laurence Oliphant. The Sunday Sun*, 24 May, 1.
O'Connor concentrates on the Harris episode, and quotes extensively from MOWO and LO. He praises MOWO for her "dramatic skill" in all her work; she has never written a more fascinating, sadder and stranger story than that of LO. (Thomas Power O'Connor, 1848-1929. For more information about him see item 2721b.)

1741 "Books and Book Gossip". *The Sunday Sun*, 24 May, 1.
Includes another reference to *Laurence Oliphant*, again on LO's submission to Harris.

1742 "The Strange True Story of Laurence Oliphant", rev. of *Laurence Oliphant. The Daily Chronicle*, 27 May, 8.
A close examination of the mystery of LO, which MOWO has explained as well as anybody could have done, his mysticism, his strange philosophy, his subjugation by Harris.

1743 Rev. of *Laurence Oliphant. The British Weekly*, 28 May, 70.
Nine lines under "Paternoster Row to Monks Eleigh". The book is brilliant, but it deserves more criticism than it has yet received.

1744 "The Strange Story of Laurence Oliphant", rev. of *Laurence Oliphant. The Pall Mall Budget*, 28 May, 23-4.
An extended reprint of 1732, with internal headlines. Largely on the Harris episode. The book will stimulate the public's curiosity about LO.

1745 "The Martyrdom of Laurence and Alice Oliphant", rev. of *Laurence Oliphant. The Star*, 28 May, 2. Signed "Logroller".

"Books and Bookmen". The reviewer would be glad of a fuller and clearer account of an extraordinary man than MOWO can give. He is baffled and appalled by the Harris episode.

1746 Rev. of *Laurence Oliphant. The Literary World* (London), 29 May, 499-500.
The reviewer concentrates almost entirely on the Harris episode, regretting that MOWO is "disappointingly reticent" about the disillusioning of LO with Harris. There are weaknesses in the book, but it gives fascinating insight into LO.

1747 Rev. of *Royal Edinburgh. The Literary World* (London), 29 May, 503-4.
A straightforward, unpretentious book, written by MOWO to please herself. MOWO's Scottishness admired, her critical views, for example of Knox, are found interesting, and her vivid scene painting and acute analysis praised.

1748 G. W. Rusden; and James Speirs, "Laurence Oliphant". *The Athenaeum*, 30 May, 701.
Two letters on the review of MOWO's book (1736); Rusden comments on the relationship between LO and General Gordon; Speirs corrects a misstatement about T. L. Harris, and supports MOWO's view of him.

1749 (Meredith Townsend), rev. of *Laurence Oliphant. The Spectator*, 30 May, 757-9.
Townsend finds MOWO's biographies specially attractive. He concentrates almost entirely on LO's religious mania, and his strange submission to Harris. Admires MOWO for her "descriptive powers" and her "sympathy for ideas she does not agree with". resulting in impartiality. She makes LO "a real though never a perfectly intelligible figure".

1750 Rev. of *Laurence Oliphant. The Anti-Jacobin*, 30 May, 430-1.
The reviewer examines in detail the mystery and fascination of LO, and of his submission to Harris. MOWO's views admired and accepted without challenge. (cf. 1737.)

1751 Rev. of *Laurence Oliphant. Black and White*, 30 May, 546.
The reviewer finds the book more interesting than a novel; MOWO shows a wide-ranging understanding of LO, and, although she cannot fully explain the Harris episode, her views are accepted unreservedly. The reader is made to think, not of the book, but of its subject.

1752 Rev. of *Laurence Oliphant. The Illustrated London News*, 30 May, 710.
Thirteen lines under "Literary Gossip", mainly referring to Harris. A preliminary to the main review, 1758.

1753 Rev. of *Laurence Oliphant. The Saturday Review*, 30 May, 655-6.
MOWO praised for paying a warm tribute to LO, and doing him justice. But she cannot understand all aspects of him, and does not understand his religious beliefs, nor give a truly balanced picture of him. She handles the Harris episode with "a commendably light touch".

1754 "A Rolling Stone", rev. of *Laurence Oliphant. The Speaker*, 30 May, 647-8.
MOWO's story "is told after the time-honoured method", and shows "genuine sympathy". Mainly a summary of LO's career, taking a hostile view of Harris.

1755 Rev. of *Laurence Oliphant. Woman*, 3 Jun., 10-11. Signed "Barbara".
Admired, but entirely on LO.

1756 (W. Robertson Nicoll), "The Correspondence of Claudius Clear - Mrs Oliphant as a Christian Poetess". *The British Weekly*, 4 Jun., 89.
Refers to, and quotes in full, a poem by MOWO in *The English Presbyterian Messenger* in December 1850, "The Christian Knight's Vigil"; also mentions the article "Ordination at Etal" (item 18), which refers to the occasion which MOWO is celebrating in this poem.

1757 Rev. of *Laurence Oliphant. The Review of Reviews* 3 (Jun.), 628.
"The New Books of the Month". Admired as one of the most fascinating books of the season. Another

(unidentified) reviewer's view of LO's complexity endorsed.

1758 "Life of Laurence Oliphant", rev. of *Laurence Oliphant*. *The Illustrated London News*, 6 Jun., 752.

Enthusiastic; MOWO as a biographer of religious figures is well entitled to write this life; but she did not know LO in earlier years, and she has no reason to call him a hero and a saint. (cf. 1752.)

1759 Mrs Rosamond Templeton, "Laurence Oliphant and Thomas Harris" (editorial title). *The Times*, 6 Jun., 7.

Letter from LO's widow, explaining why he submitted to Harris.

1760 "Laurence and Alice Oliphant", rev. of *Laurence Oliphant*. *John Bull*, 6 Jun., 360-1.
MOWO is well qualified to write LO's life, especially because of her interest in the mystical and visionary. Her handling of the Harris episode is praised for its judicious balance, but she is perhaps not as severe on Harris as she should be; she writes picturesquely as a novelist. The reviewer praises MOWO's vivid narrative, her pathos, her understanding of LO's complex personality, and her portrayal of Alice Oliphant.

1761 Rev. of *Laurence Oliphant*. *Wit and Wisdom*, 6 Jun., 71.

Considered "quite a model biography". Mostly on LO, with one paragraph on Harris.

1761a "Monthly Talk about Books and Things". *The Banner*, 12 Jun, 573.

Includes a passing comment on *Laurence Oliphant* in connection with another book. MOWO's biography is highly praised. "It is quite as exciting as any sensational novel".

1762 "A Magazine Causerie". *The Illustrated London News*, 13 Jun., 788.

Includes four admiring lines on *The Marriage of Elinor* in *Good Words*, speaking of "refined torture" as a prospective theme.

Signed "V." The poet Francis William Bourdillon, 1852-1921, signed a volume of poems with "V." But this review is too brief to make a reliable identification.

1763 "In the Name of the Prophet - Harris", rev. of *Laurence Oliphant*. *The National Observer*, 13 Jun., 96.

Praise for MOWO's vigorous, often picturesque style, and for her tact in portraying LO - about whom she is unable to tell the whole truth. The reviewer then concentrates on the Harris episode, accepting MOWO's views, but complaining that she must have left out some essential facts, and thus has failed in her biographical duty.

1764 "Tait and Oliphant", including rev. of *Laurence Oliphant*. *The British Weekly*, 18 Jun., 113.

Also reviewed, a biography of Archbishop Tait. MOWO is said to have succeeded in a very difficult task, but she lacks "sympathy with high religious feeling". She overestimates LO, and has not been frank enough about the Harris episode, nor given all the facts about that "ugly story".

1765 "Thomas Lake Harris's New Manifesto". *The British Weekly*, 18 Jun., 114-15. Signed "S."

Mentions *Laurence Oliphant*, with reference to the Harris episode.

1766 Rev. of *Laurence Oliphant*. *The Guardian* (London), 24 Jun., 1031-2.

A worthy successor to the Irving and Saint Francis biographies. MOWO's comments often quoted with approval, but she fails to investigate some religious phenomena. The reviewer offers a judicious and balanced, fairly impartial, view of the Harris affair, and cautiously accepts MOWO's views, both on that affair, and on LO.

1767 "F. G." (Colonel (Francis Richard Charles?) Grant), "Walter Lockhart-Scott's Epitaph on Peter, Lord Robertson". *The Athenaeum*, 27 Jun., 830.

A short letter correcting a misquotation by MOWO in *Laurence Oliphant*.

(A similar letter, by "J.B.", appeared in *The Standard*, 4 Jun., 3, and is not separately itemised.)

1768 "A Talk about Books". *The Queen*, 27 Jun., 1009. Signed "E.R.". Includes a reference to *Laurence Oliphant*, which E.R. has not yet read. But LO is much less worth writing about than Browning, whose life was recently published.

1769 Rev. of *Laurence Oliphant. Vanity Fair*, 27 Jun., 573. "Books to Read and Others". Disappointing because MOWO has not told the whole truth about LO. She is tactful and tasteful, but she cannot explain the mystery of his downfall. The facts are given, but not their inner meaning. Yet the book has pathos, humour, and a sympathetic picture of LO.

1770 Rev. of *Laurence Oliphant. Wit and Wisdom*, 27 Jun., 126. Enthusiastic; largely on LO. cf. 1761.

1771 (Alexander Allardyce), rev. of *Laurence Oliphant. Blackwood's Magazine* 150 (Jul.), 1-20. MOWO is peculiarly qualified to write about eccentric geniuses like Irving and LO. She has not solved the problems of LO's life; but she cannot be blamed for this. Her "firm grasp of the human mind", derived from writing novels, her acquaintance with LO, and her sympathetic imagination enable her to give a convincing picture of LO. Her treatment of the Harris affair is remarkable for its "leniency and charity", its moderation, and its scrupulous concern for truth. *

1772 L. J. Jennings, rev. of *Laurence Oliphant. Macmillan's Magazine* 64 (Jul.), 175-81. Contains personal details of LO from Jennings's own knowledge. MOWO praised for "literary skill and right feeling", for avoiding too much of the dramatic, and for striking the right balance when writing about the mysteries and tragedy of LO's life.

1773 (W. M. Metcalfe), rev. of *Laurence Oliphant. The Scottish Review* 18 (Jul.), 175-97. Mostly a biography of LO, freely using MOWO's words, and accepting all her verdicts. The book is described as "fascinating", "picturesque", "skilful and sympathetic"; the mystery of LO remains unexplained, but MOWO's treatment of this mystery is the most fascinating part of the book.

1773a Rev. of *Laurence Oliphant, Murray's Magazine* 10 (July), 139-40. "Our Library List". Very high praise, mainly on LO. Both Laurence and Alice Oliphant are well understood by MOWO. A special tribute to Alice Oliphant. LO's letters should have been quoted in full.

1774 Mrs A. (Janet) Phillips, "Mr Harris and Mrs Oliphant", rev. of *Laurence Oliphant. The National Review* 17 (Jul.), 681-91. MOWO is "eloquent ... on the worldly side" of LO, but she cannot understand his spiritual life. She writes like a novelist and treats Harris as a stage villain, condemning him on one-sided evidence. Mrs Phillips draws on other material to give an alternative picture of Harris, whom she greatly admires as a true man of God.

1775 (Frances Colvin), rev. of *Laurence Oliphant. The National Review* 17 (Jul.), 708-9. "Two Biographies, a Novel, and a 'Study'". A "fascinating" book which makes obsessive reading. Colvin pays an eloquent tribute to LO and confesses herself baffled by the Harris episode. (Contrast 1774. The editor evidently included this article in the interests of balance.)

1776 Rev. of *Royal Edinburgh. The Church Quarterly Review* 32 (Jul.), 335-58. MOWO well suited to the subject by her love of Scotland, her "accuracy and impartiality", and her novelist's experience in communicating pathos. Praise for the Queen Margaret chapter and that on the Stuarts, and for the balance and moderation of her comment on John Knox and on Queen Mary. She should have given more space to Prince Charles Edward.

1776a "Laurence Oliphant", *Light, a Journal of Psychical, Occult and Mystical Research*, 4 Jul., 322-323.

A review of MOWO's biography of LO. Mainly on LO but with high admiration for MOWO's style and her treatment of him. Written by 'VEGA'.
(For *Light* see item 1294a and Appendix Five.)

1777 Rev. of *Laurence Oliphant. The World*, 8 Jul., 30. Signed "P. and Q.". "Pages in Waiting". MOWO has accomplished a very difficult task "with much dexterity and kindness". But there should never have been any biography of LO; MOWO is pandering to the curiosity of the public, and has exposed, admittedly with sympathy, a side of his character that his friends would have wished to be concealed.

1778 Walter Lewin, rev. of *Laurence Oliphant. The Academy*, 11 Jul., 27-30. Reviewed along with *Personal Reminiscences of Laurence Oliphant: a Note of Warning*, by Louis Leisching. Most reviews of the book have taken their information from MOWO; but she is not fully informed on LO and has misinterpreted Harris. Detailed criticism of her views of this aspect of LO's life and of his religious views. The book is "superficial", but attractively told, and useful mainly as giving the main facts of LO's life.

1779 Sydney F. Smith, rev. of *Laurence Oliphant. The Month* 72 (Aug.), 488-96. Purely an examination, from a Roman Catholic point of view, of LO's involvement with Harris. Few references to MOWO.

1780 Rev. of *Laurence Oliphant. The Westminster Review* 136 (Aug.), 216-19. "History and Biography". MOWO praised for charm of style and the avoidance of superfluous detail. Largely on LO; Harris is not considered an impostor.

1781 Rev. of *Laurence Oliphant. Lady's Pictorial*, 15 Aug., 316-17. Described as "curious" and "tantalising". Mainly a commentary on LO, with innumerable quotations. MOWO's views of Harris accepted.

1782 Desmond B. O'Brien, rev. of *Laurence Oliphant. Truth*, 20 Aug., 395. "Letters on Books". Described as "more entertaining than discriminating or painstaking"; MOWO's approach is that of a novelist. It is enjoyable reading, like a novel, but its treatment of the central issue of LO's life, his involvement with Harris, is inadequate and under-researched. Harris is too glibly treated as an impostor.

1783 "Mrs Oliphant's Latest Novel", rev. of *Janet. The Illustrated London News*, 22 Aug., 242. Although MOWO is "clever", the reviewer dislikes the novel and the deceitful heroine, and finds too many improbabilities. An unsympathetic plot summary.

1784 Rev. of *Kirsteen*, new edn. *Black and White*, 29 Aug., 306. "Five New Novels". Mainly on the fascination of a period only a generation ago, useful for concentrating a novelist's powers. MOWO praised for her selectivity, for her pathos, and for her choice not to end the story with "wedding bells". This is a good example of her "later manner", and is as good in its different way as *The Chronicles of Carlingford*.

1785 Rev. of *Laurence Oliphant. The Graphic*, 29 Aug., 255. "The Reader". An eloquently enthusiastic review; the book is as fascinating as a good novel. "There is movement, incident, and the unfolding of a strange, marvellous ... character". The reviewer admires the presentation of Alice Oliphant, finds Harris fascinating, and notes that "there is much to arrest surprised attention".

1786 L.T. Meade, rev. of *Laurence Oliphant. Atalanta* 4 (Sep.), 794-5. Included in book reviews at the end of the regular column "The Brown Owl". Meade speaks of "these delightfully interesting volumes" and considers MOWO peculiarly fitted to tell LO's story, since she is in perfect sympathy with him. The review concentrates on the strange story of a brilliant man's subjection to a stern religious regime. Long quotations.

1787 Julia Wedgwood, rev. of *Laurence Oliphant. The Contemporary Review* 60 (Sep.), 347-61.

Though, like all MOWO's work, interesting, the book is unsatisfactory. There is "incoherence", lack of unity in its portrait of LO, and lack of "laborious passivity", which is a biographer's duty. MOWO is criticised for failing to understand the power of religion over men - even though the Irving biography showed otherwise - and for inadequate handling of the Harris affair. Thus a new book on LO, by Haskett Smith, is welcome as a corrective. (Wedgwood evidently admires Harris and resents LO's rebellion against him.)

1788 Rev. of *Laurence Oliphant. Lucifer* 9 (Sep.), 61-3. Signed "C. M., FTS".

MOWO has succeeded in a difficult task, and has given an affectionate, sympathetic portrait of LO, although she is out of sympathy with his views. But there are too many gaps, especially on LO's religious life and his involvement with Harris - who was not a theosophist. (*Lucifer* was the magazine of the Theosophical Society, and FTS means "Fellow of the Theosophical Society".)

1789 "Contemporary Literature". *The National Review* 18 (Sep.), 125-34.

Includes, p. 130, a reference to *Laurence Oliphant*, criticising MOWO for failure to understand LO's "doctrine or theory of life and conduct". Haskett Smith's new book on LO welcomed to redress the balance. cf. 1774, 1775, and 1787.

1790 "The September Magazines". *The Illustrated London News*, 5 Sep., 314. Signed "V."

Includes three lines on *The Marriage of Elinor in the Good Words*; not much impressed. Contrast 1762.

1791 Rev. of *Laurence Oliphant. The Pictorial World*, 5 Sep., 302.

MOWO is praised for a just, discriminating and charitable treatment of "exceptional material", for judicious balance, for weighing LO's inner life against his outer, and for exploring hidden motivation, although in the end his later life is inexplicable. A rather gushing tribute to Alice Oliphant. An interesting comment on the problems and responsibilities of a biographer. *

1792 "Magazines". *The Pictorial World*, 5 Sep., 303.

Includes a discussion of Julia Wedgwood's review of *Laurence Oliphant* (1787), taking up her references to Harris. This supplements 1791.

1793 (William Barry), rev. of *Laurence Oliphant. The Quarterly Review* 173 (Oct.), 392-413.

Reviewed along with works by LO, Thomas Lake Harris, and others. Discussion largely of LO, with praise for MOWO as author of the Irving biography, and for her novels. In *Laurence Oliphant* she is praised for her "easy", "light and fluent" style and for her "spiritual discernment".

1794 Rev. of *Laurence Oliphant. The London Quarterly Review* 77 (Oct.), 51-71.

Purely a biography of LO, with quotations from MOWO. Her approach is admired; but Harris remains an enigma. The reviewer refers to a correspondence in *The Standard* concerning the biography, and at one point appears to be refuting Julia Wedgwood's views (1787) on LO's rebellion against Harris. (For the *Standard* correspondence see 1728a.)

1794A John Foster Kirk, "Margaret Oliphant", *A Supplement to Allibone's Critical Dictionary of English Literature and British and American Authors*, 2 vols. (Philadelphia: J.B. Lippincott Company; with a London office), II, 1191-2. (Probably published Oct.)

Brief biography, with list of seventy-three books (one of them incorrect), some of them with quotations from reviewers, mainly from *The Saturday Review*. Latest book listed: *The Land of Darkness*. (Samuel Austin Allibone, *A Critical Dictionary of English Literature and British and American Authors* (London: Trubner and Co; Philadelphia, J.B. Lippincott and Co), was published in three volumes in 1858, 1871 and 1872. A brief entry on MOWO, II, 1454, was incomplete and inaccurate, and was corrected in 1891. Consequently it is not separately recorded in this bibliography.)

- 1794b Annie Besant, "Mysticism, True and False". *Lucifer* 9 (Nov.), 177-81.
A follow-up to 1788; an investigation of Thomas Lake Harris's theories, with no reference to MOWO.
- 1795 W. Fraser Rae, "A Modern Mystic", rev. of *Laurence Oliphant. Temple Bar* 93 (Nov.), 413-28.
Largely a summary of LO's life, with approving references to MOWO's opinions. But the second paragraph is a remarkable tribute to MOWO as novelist and biographer, praising the biography for its tact, insight, and "appreciation for [L Oliphant's] better qualities".
- 1796 J. Dykes Campbell, "The November Magazines". *The Illustrated London News*, 7 Nov., 602.
Includes a tribute to MOWO as a literary critic (in "The Old Saloon" in *Blackwood's Magazine*), with special praise for the treatment of Kipling. Also refers to her comment on Froude.
- 1797 Rev. of *The Railway Man and his Children. The Scotsman*, 7 Dec., 3.
"New Books". "[A] novel of character and situation rather than of incident" - except for the dramatic episode of the cheque. An appreciation of the portrayal of Mr Rowland, with good and bad qualities intermingled. The reviewer identifies the central theme as the problems arising from a change in social status - which MOWO handles very entertainingly, but sometimes descends into caricature, and "exaggerations, improbabilities" and distortions of fact.
- 1798 (J. Ashcroft Noble?), "Mrs Oliphant's New Novel", rev. of *The Railway Man and his Children. The Anti-Jacobin*, 12 Dec., 1159-60.
An outstandingly perceptive review. High praise for MOWO's achievement as a novelist, her wide range of themes, and her insight into the "inner and outer experience" of people. *The Railway Man* moves effectively and is constantly inventive in creating episodes and incidents. The reviewer shows insight into the Railway Man and his wife, and into the way the plot is constructed, each new event furthering the progress of other narratives. He notes how the portraiture develops from apparent types into individuals; in particular Rosamond is a character whose complexity is gradually revealed to us. MOWO's "workmanship [always] proves itself adequate to the demands of the material". ***
(Although this is different from Noble's later review of this novel, 1840, the perceptions are similar, and such outstanding insight could scarcely come from anybody else.)
- 1799 Rev. of *Jerusalem, its History and Hope. The Glasgow Herald*, 17 Dec., 10.
"History and Biography". A cool review, noting MOWO's professed lack of erudition, conceding the romance of Jerusalem, but complaining of excessive detail. It is well written, but disfigured by padding.
- 1800 Rev. of *The Railway Man and his Children. The Glasgow Herald*, 17 Dec., 11.
"Novels and Stories". The Railway Man is an admirable study of a self-made millionaire, but his children are exaggerations, suggesting social prejudice against the "shop-keeping plutocracy". The earlier chapters are admired, and the reviewer then examines the theme of the children thrust incongruously into an unfamiliar social situation. He finds the incident of the cheque very dramatic.
- 1801 Rev. of *Jerusalem. The Times*, 17 Dec., 3.
"Books of the Week". Considered a "rather rhetorical paraphrase" of the Old Testament, and the reviewer prefers the Old Testament - and regrets MOWO's distaste for Biblical criticism.
- 1802 T. K. Cheyne, rev. of *Jerusalem. The Academy*, 19 Dec., 555.
A sharp comment on MOWO's distaste for Biblical studies; she lacks "a suitable historical training". But the book is picturesque and eloquent, as always, and "naively devout".
- 1803 (J. M. Collyer), rev. of *The Railway Man and his Children. The Athenaeum*, 19 Dec., 829-30.
"Novels of the Week". MOWO praised for making "the uneventful details of a very ordinary domestic problem" intensely interesting. Collyer also admires Evelyn and her handling of her stepchildren, and the Scottish characters, especially Jean and old Rankine, whom he quotes at length.*

- 1804 Rev. of *Jerusalem*. *The Sunday Sun*, 20 Dec., 1.
Seventeen lines under "Books and Book Gossip". Welcomed as a way of making a unity of the Bible's fragmentary narrative, but it will not please those who prefer the language of the Bible.
- 1805 Rev. of *Jerusalem*. *The Scotsman*, 21 Dec., 3.
"New Books". MOWO's rejection of Biblical criticism is accepted, since the result is a "charming romantic history" of Jerusalem and a picturesque version of the Bible story. Special praise for the story of David.
- 1806 Rev. of *Jerusalem*. *The Manchester Guardian*, 22 Dec., 7.
"Books of the Week". The reviewer comments ironically on MOWO's rejection of Biblical criticism; her "half-hearted rationalism" is an uneasy compromise between poetry and truth. But the book is "pleasant" and vivid and will make a good Christmas gift.
- 1807 Rev. of *The Railway Man and his Children*. *The Manchester Guardian*, 22 Dec., 7.
MOWO praised for her brilliant way of beginning a novel with a dramatic situation and a skilfully interwoven set of characters; but the novel does not always carry through the promise of its opening. Enthusiastic plot-summary, with good appreciation of the characters, and insight into the stepchildren. There are improbabilities contrived to promote the plot, and the crippled lover should have been given either more or less space.
- 1808 (W. L. Courtney?), Rev. of *Jerusalem*. *The Daily Telegraph*, 26 Dec., 7.
Considered very "one-sided", an enthusiastic championship of simple literalism, with no regard for "dispassionate reason". Some of MOWO's views are criticised; but the book is "picturesquely written".
- 1809 Rev. of *The Railway Man and his Children*. *The Morning Post*, 26 Dec., 2.
"Recent Novels". Considered an excellent example of "pure and simple fiction", with a successful narrative. It is a study of human nature, with many individualised characters, and the incidents of the plot are of an everyday kind. Praise for the character of James Rowland as husband and father, and for Evelyn.
- 1810 Rev. of *The Railway Man and his Children*. *The National Observer*, 26 Dec., 153.
"New Novels". Mainly plot summary, with admiration for Evelyn as a character most unusual in fiction, and for James Rowland, who transcends the stereotype of the self-made man. A subtle one-sentence analysis of him. The reviewer does not like the character of Archie.
- 1811 Rev. of *Jerusalem*. *The Observer*, 27 Dec., 7.
Thirteen lines under "Travels". The book is admired as "of more than human interest".
- 1812 Rev. of *The Railway Man and his Children*. *The Observer*, 27 Dec., 7.
Ten lines under "New Books". "A nineteenth century nabob with a son and daughter", and one of MOWO's best books.
- 1813 Rev. of *The Railway Man and his Children*. *The Guardian* (London), 30 Dec., 2114.
Praise for the "masterly skill" in the portrayal of Mr Rowland's daughter. Conventional admiring summary of the forgery theme. The story is thought to be left unresolved at the end. Stress on the theme of "rising in the world".

See Appendix Six for an important American review of *Laurence Oliphant*.

1892

- 1814 S. D. F. Salmond, rev. of *Jerusalem*. *The Critical Review* 2 (Jan.), 98-9.
"Notices". The book is as good as *Royal Edinburgh*; MOWO expresses her own opinions with confidence, and vividly recreates Biblical scenes for us in "a series of word sketches"; but the rejection of Biblical criticism is regretted.

- 1815 Rev. of *Jerusalem. The Bookman* (London) 1 (Jan.), 153.
Seven lines under "The New Books of the Month - History, Biography and Travel". Not "erudite", but "pleasantly written".
- 1816 Rev. of *Jerusalem. The Scottish Review* 19 (Jan.), 232-3.
Sixteen lines; highly admired for its "pictorial" qualities and its eloquent writing, although the severity on Biblical critics is "discordant".
- 1817 Andrew Kennedy Hutchinson Boyd, *Twenty-five Years of St. Andrews: September 1865 to September 1890*, 2 vols. (London: Longmans, Green & Co., Jan.).
Includes references to MOWO and her life of Principal Tulloch: I, 235, fn.; II, 259-60. MOWO interviewed Boyd in detail for the biography, and he stayed with her in Windsor.
- 1818 Rev. of *The Railway Man and his Children. The Speaker*, 2 Jan., 28-9.
"Fiction". MOWO has acquired the skills that "practice and experience" give and her touch is sure and steady. Evidently she had a clear plan of this novel from the first, and it has a shapely construction, never prolix, never "unduly compressed". The book is artistic without loss of vitality. It studies the "subtle shades" of the characters of ordinary people in ways of which ordinary novelists are incapable. MOWO has "the insight and observation of an artist" - as shown in young Saumarez, in Marion Rowland, and in James Rowland, who is not a stereotype nouveau riche. **
- 1819 Rev. of *The Railway Man and his Children. The Times*, 7 Jan., 13.
The reviewer admires MOWO's "audacity" in choosing a 42-year-old heroine. But he finds the novel only intermittently interesting. The story shows skill in the portrayal of "domestic misunderstanding", but it is too suburban. The male characters are not convincing men, and the women seem to be a satire on their sex. There is far too much idle chatter in the book.
- 1820 "Some of January's Magazines". *The Whitehall Review*, 9 Jan., 21.
Includes an admiring reference to "The Strange Story of Mr Robert Dalyell" in *The Cornhill*.
- 1821 Rev. of *Jerusalem. The Daily Chronicle*, 11 Jan., 5.
The reviewer admires the poetic eloquence and religious devotion of the book, but finds the attack on Biblical critics very offensive. MOWO's treatment of David is unbalanced and over-emotional.
- 1822 "Scotch Authoresses". *The Lady*, 14 Jan., 42-3. Signed "Bede".
Includes a paragraph on MOWO. Conventional praise; several novels mentioned, and MOWO described as a distinguished historian.
- 1823 (Agnes Green), rev. of *Jerusalem. The Spectator*, 16 Jan., 89-90.
Also reviewed, *Notes of a Pilgrimage to Jerusalem*, by F. R. Oliphant, MOWO's son. MOWO has successfully told Biblical stories for modern readers, and can rise to poetic heights. But her prejudice against Biblical scholars is regretted, and her own scholarship is faulty. She is admired on David, and on Jesus, and a feminist comment is noted.
- 1824 Rev. of *The Railway Man and his Children. The St. James's Gazette*, 18 Jan., 5-6.
Largely a conventional plot summary; but the reviewer is impressed by the choice of a middle-aged heroine, and admires Rosamond Saumarez.
- 1825 Rev. of *Jerusalem. The Pall Mall Gazette*, 27 Jan., 3.
Praise for MOWO's "free, picturesque handling" of the theme, and for her "taste and feeling". Otherwise simply a summary of the book.
- 1826 Rev. of *The Railway Man and his Children. The Saturday Review*, 30 Jan., 128.
"Fiction". MOWO's productivity is "one of the wonders of this wonderful age". The reviewer briefly summarises the plot, concentrating on James, Marion, and the four young people. The last four are "more or less odious". Quotations of Rosamond's "entertaining" conversations. The finest characters are the

gamekeeper and Aunt Jean; and one of the finest episodes of the book is the reunion of James with his children. The reviewer points out absurdities in character motivation and dialogue.

1827 Rev. of *The Railway Man and his Children*. *The Westminster Review* 137 (Feb.), 226-7. "Belles Lettres." The novel shows the benefits of a lifetime's experience; each character is "a living entity". James Rowland is rather too idealised, and his children are "needlessly unattractive", but what matters is that they are self-consistent. But the portrayal of Evelyn and of the unpleasant Saumarez and his children is admired. Rankine is given a paragraph to himself. *

1828 William Wallace, rev. of *The Railway Man and his Children*. *The Academy*, 6 Feb., 130. "New Novels". Described as "a good second class novel". James Rowland is "an ambitious failure", much of whose behaviour is incredible. But the "patient magnanimity" of his wife Evelyn is entirely admirable. The Glasgow scenes are not satisfactory; the Rosmore scenes are much finer.

1829 "A Novel by Mrs Oliphant", rev. of *The Railway Man and his Children*. *The Illustrated London News*, 13 Feb., 206. MOWO "can still invent new situations". The reviewer concentrates on "incompatibilities of outward position" in a family and on socio-economic changes. Special praise for Evelyn, and for such Scottish characters as Aunt Jean.

1830 "Are Women Stronger than Men?" *The St. James's Gazette*, 13 Feb., 12. The first paragraph of "The Literary World". Men, not women such as MOWO, break down from overwork. The author quotes "The Looker-on" in *Blackwood's*, unaware that this is by MOWO.

1831 Rev. of *The Railway Man and his Children*. *The Whitehall Review*, 13 Feb., 7-8. Praise for MOWO's assured touch without a false note, her "intimate knowledge of the world", her natural well-bred prose style. A prolonged plot summary; MOWO shows "consummate skill" in handling the situations, and succeeds with all her characters, especially Evelyn and Rosamond ("the girl of the period"). Praise for the humour and for the genre scenes.

1832 Rev. of *The Railway Man and his Children*. *The Daily News*, 18 Feb., 6. The theme is the triumph of Evelyn Rowland over her difficult position as stepmother. MOWO brings new life to hackneyed themes. The reviewer admires the portrayal of such Scottish figures, so characteristic of MOWO, as Aunt Jean and the gamekeeper, and Aunt Jean's confrontation with Marion.

1833 "The Serenity of the Literary Lady". *The St. James's Budget*, 19 Feb., 14. Reprint of 1830.

1834 Rev. of *The Railway Man and his Children*. *The Graphic*, 20 Feb., 248. "New Novels". This is not the best of MOWO's "third manner". But we slowly and successfully grow intimately involved with a self-contained group of characters, "a world in miniature", who are involved in a domestic plot. The reviewer complains of an incompleteness, a lack of poetic justice at the end.

1835 Rev. of *The Railway Man and his Children*. *The World*, 24 Feb., 23. Signed "P. and Q.". Ten lines under "Pages in Waiting". A self-made man does not make an exciting theme, and James's children are very unattractive; but MOWO successfully gives "life and vigour" to what might have been commonplace characters.

1836 "Palestine and Jerusalem" II, rev. of *Jerusalem*. *John Bull*, 27 Feb., 136-8. The second of two articles on four books on Palestine. This one is entirely on MOWO's book, "more pretentious" and "conceived on a far larger ... scale" than the others. On Jesus she is too rhetorical, as in most of the book. But the earlier chapters are most admired. Not as suitable for her talents as the Florence and Venice books.

1837 Rev. of *The Railway Man and his Children*. *The Queen*, 27 Feb., 348. "Novels of the Day". Admiration for the middle-aged heroine, who however is not very interesting. James

Rowland's return home and the Scottish setting are particularly admired. But the book is too long.

1838 Rev. of *John Tulloch*, new edn. *The Expository Times* 3 (Mar.), 275-6.
Eleven lines under "Recent Literature in Biography". Not as good as the Irving biography, but "well-written and most sympathetic".

1839 (W. Robertson Nicoll), "The Correspondence of Claudius Clear - The March Magazines".
The British Weekly, 3 Mar., 309.
Includes a paragraph on MOWO's criticisms in *Blackwood's*, with special reference to her attack on Mrs Humphry Ward's *David Grieve*, which Nicoll endorses, and her review of *Tess of the D'Urbervilles*, which he defends against some of her criticisms.

1840 (J. Ashcroft Noble), rev. of *The Railway Man and his Children*. *The Spectator*, 5 Mar., 339-40.
"Two New Novels". Praise for "creative imagination and artistic workmanship", and for a firm grasp over her material. A striking analysis of the structure of the book: the "ground plan" (the story of Evelyn and James Rowland), and the "narrative structure" (parent and child). "The grouping is exceedingly skilful", and MOWO shows her dramatic powers. A fine, perceptive comparison of James and Evelyn, with a careful analysis of James. A comment on the cheque episode, when MOWO deals with an emotional crisis without creating a "strong situation". cf. 1798. ***

1841 (Sir Charles Wilson), rev. of *Jerusalem*. *The Athenaeum*, 12 Mar., 355-6.
Reviewed along with *Pictured Palestine*, by James Neil. MOWO's rejection of Biblical critics is noted at length and regretted. Her view of David is admired, but Wilson prefers the language of the Bible to the best of paraphrases.

1842 Rev. of *The Marriage of Elinor*. *The Scotsman*, 14 Mar., 2-3.
"New Novels". A delightful study of domestic life, but "less rich in incident" and in picturesque detail than earlier books. The story of the unhappy marriage is "prettily" told, and the separation is "pathetic". Praise for the skilful use of the son, trapped in a painful situation. Highest praise for John Tatham.

1843 Rev. of *The Marriage of Elinor*. *The Glasgow Herald*, 17 Mar., 4.
"Novels and Stories". A simple plot summary on the entanglements of the husband and wife. Mrs Dennistoun and Elinor are "admirably drawn", but Lady Mariamne is "irritatingly grotesque", and the "thin thread" of story is unduly drawn out to fill the three volumes. The reviewer complains of MOWO's "mannerisms".

1844 (J. M. Collyer), rev. of *The Marriage of Elinor*. *The Athenaeum*, 19 Mar., 369.
"Novels of the Week". Considered to be "decidedly thin", and showing "signs of haste"; a long novel is made out of insubstantial material. But Collyer admires the vivid and entertaining portrayal of character: Lady Mariamne and Dolly, Philip Compton and others, worthy of their places in MOWO's gallery of portraits.

1845 Rev. of *The Marriage of Elinor*. *The Observer*, 20 Mar., 7.
MOWO writes on "fragments of family history" with astonishing "ease and grace"; her style revitalises a familiar theme. Better written than *The Railway Man*. Will appeal to ladies rather than to men, who will not be impressed by the villain.

1846 Rev. of *Laurence Oliphant*, new edn. *The St. James's Gazette*, 26 Mar., 12.
Included in "The Literary World". In this new edition MOWO vindicates her views of Thomas Lake Harris.

1847 Rev. of *The Marriage of Elinor*. *The Manchester Guardian*, 29 Mar., 10.
"Novels". MOWO never fails to be "workmanlike". An appreciation of the complexity and ambivalence of the handling of Elinor and her husband. But the reviewer objects to the lie that Elinor tells to protect him, and to the implausible elevation of the husband to the House of Lords. Most admired is the treatment of the son; but it is improbable that he could have been kept in ignorance of his father's existence.

- 1848 Rev. of *The Marriage of Elinor. The Bookman* (London) 2 (Apr.), 28.
Ten lines under "At the Circulating Library - Diary of a Reader". The reviewer had expected "good sense and cheerfulness", but was dissatisfied, largely because the reconciliation at the end displays a false morality.
- 1849 Rev. of *Jerusalem. The Expository Times* 3 (Apr.), 330.
"At the Literary Table - The Books of the Month". The subject was difficult and the book is inferior to *Florence* and *Venice*. But it has the power of MOWO's best work, though it cannot compete with the Bible. The conservative views on the Higher Criticism are quoted.
- 1850 Rev. of *Laurence Oliphant*, new edn. *Literary Opinion* 8 (n.s. 2) (Apr.), 50.
The story is "romantic and fascinating", and narrated with MOWO's "practised skill". It is worthy to stand beside the Irving biography. The reviewer is sympathetic about the difficulty of handling the Harris episode.
- 1851 Rev. of *The Marriage of Elinor. The National Review* 19 (Apr.), 269.
"Among the Books". Praise for MOWO's "workmanship", showing that she has "mature experience of novel-writing as well as of life". The story keeps its incidents to a minimum, and "makes no concessions to sentiment", indeed takes a "grim" view of life. MOWO scrupulously avoids poetic justice or any comforting view of life; "she does not even give us the satisfaction of a tragedy". Character is artistically depicted.**
- 1852 Rev. of *Jerusalem. The Westminster Review* 137 (Apr.), 460-1.
"History and Biography". Praise for the characteristic Oliphant "clearness and charm of style". The lack of respect for Biblical criticism is noted. The book will be useful both to close students and general readers.
- 1853 Rev. of *The Marriage of Elinor. The National Observer*, 2 Apr., 518.
"Fiction". Discussion of MOWO's amazing inexhaustibility. The reviewer then concentrates on one theme: Elinor's relaxed and easy manner, which beguiles the reader into a fascinated interest in ordinary people involved in ordinary situations, with no concessions to dramatic and exciting novelistic themes. The British public seeks for "solace in her garrulous and very human page".
- 1854 Rev. of *The Marriage of Elinor. The Whitehall Review*, 2 Apr., 19.
A very fine and perceptive study of MOWO's disillusioned and unidealised view of life, a depressing view that nevertheless is "unembittered" and never severe, because she rejects all easy generalisations and takes life as she finds it. Her good people have the moderate virtue which is as harmful as mortal sin. The reviewer is cautiously impressed by Elinor, but does not like the ending of the novel, and considers it highly "unnatural" that she should love so unpleasant and "vulgar" a man as her husband. *
- 1855 Rev. of *The Marriage of Elinor. The Guardian* (London), 6 Apr., 514.
"Novels". MOWO defies the convention that marriage ends in happiness. Elinor's "wilfulness" is stressed, and John Tatham and Mrs Dennistoun are admired, also the butler. Praise for MOWO's "delicate finish" to her descriptions and for a "delightfully humorous scene" at the wedding. The reviewer comments ironically on the picture of fashionable society.
- 1856 Rev. of *The Marriage of Elinor. The Pall Mall Gazette*, 7 Apr., 3.
MOWO's material is "slight" and her central theme "inadequate"; but the "workmanship" is good. Detailed examination of the deception on which the plot turns; this is MOWO's only attempt at a story. The plot is "feeble and ill-contrived", but some of the characterisation is attractive.
- 1857 Rev. of *The Marriage of Elinor. The Saturday Review*, 9 Apr., 422.
"Novels". The reviewer makes an interesting comment on the achieved professionalism and expertise of MOWO as a novelist, all her effects calculated in advance, and able to produce a rich texture from apparently unrewarding material. He admires the portrayal of Elinor as a wilful, perverse heroine, and

admires the story of her marriage.

1858 Rev. of *The Marriage of Elinor*. *The Morning Post*, 15 Apr., 2.
"Recent Novels". Elinor's "feminine perversity" is carried to such lengths that the reader sympathises with her disgraceful husband more than MOWO intends. But the reviewer admires the contrast of characters at the wedding scene, and notes that the "idyllic freshness" of the early scenes changes in later volumes to "a deep human interest".

1859 Rev. of *Jerusalem*. *The Saturday Review*, 16 Apr., 455-6.
High praise for the "romantic" eloquence of the book, for "really admirable" and "brilliant" chapters, especially for the story of David. MOWO's Scottish preoccupations are noted. The story of Jesus is "her last and greatest chapter". The book will have much to teach many people.

1860 Rev. of *Jerusalem*. *The Guardian* (London), 20 Apr., 587.
Thirteen lines under "Notices". The reviewer entirely dismisses the book, which, he considers, serves no purpose, "is a mere personal record", and merely dilutes the Biblical narrative with fine writing. (Followed by a much more favourable review of F. R. Oliphant's *Notes of a Pilgrimage to Jerusalem*.)

1861 John Barrow Allen, rev. of *The Marriage of Elinor*. *The Academy*, 23 Apr., 394.
"New Novels". Pays a tribute to MOWO as a novelist with an assured, unrheterical, technique for unpretentious illumination of the real word; she is compared with Trollope and Thackeray. The characterisation of Elinor shows her at her best, and the entertainingly humorous Elinor and Mrs Dennistoun, Philip and Mariamne are described with enthusiasm by the reviewer.

1862 Rev. of *The Marriage of Elinor*. *The Graphic*, 30 Apr., 542.
"New Novels". After writing many "colourless" novels MOWO had lately improved and produced work as brilliant as her earlier books. But Elinor is in "her middle manner"; there is nothing positively wrong with it; but it lacks vitality, and the minor characters are more interesting than the major.

1863 Rev. of *The Marriage of Elinor*. *The Queen*, 30 Apr., 715.
"Novels of the Day". There is originality in the central idea of the novel, but this is weakened by its undue length. The husband Phil is not quite convincing, and his marriage to Elinor is not very credible, but Elinor's growing disillusion is impressive, as are the scenes between mother and daughter. The scenes of reunion between Elinor and Phil show "more bitterness than humour".

1864 W. S. Brough, rev. of *The Marriage of Elinor*. *The Library Review* 1 (May), 168-9.
"Novels and Stories, Long and Short". Described as "greater" than *The Railway Man*, "full of life and action", with convincing characters. The description of the "fast set" is authentic. But the plot is based upon an impossibility.

1865 Evelina Fairburn, rev. of *Laurence Oliphant*, new edn. *The Westminster Review* 137 (May), 498-512.
Entirely a study of LO.

1866 (Miss E. A. Dillwyn), rev. of *The Marriage of Elinor*. *The Spectator*, 7 May, 648.
"Two Novels". A detailed discussion of the heroine's rash behaviour, followed by a comparison between MOWO and Kipling; both have "true insight into human nature", including hidden motivation, but MOWO's approach is slower and more painstaking. Dillwyn praises the character of Lady Mariamne and other humorous details of the story.

1867 Rev. of *The Railway Man and his Children*. *The Oxford Magazine*, 11 May, 354.
"Minor Notices". Although the theme (stepmother, stepchildren, a former lover) is not original it is well handled. MOWO may have intended to bear more heavily on her male characters, but Eddy is a reasonable character, whereas Marion is "about the most objectionable girl we have ever met".

1868 Rev. of *The Marriage of Elinor*. *The St. James's Gazette*, 27 May, 6.

A humorous comment on MOWO's reluctance to end her novels with the marriage of a hero and heroine. The reviewer discusses the theme of marital disillusion, and the moral ambivalence of Elinor, "a subtle analysis of feminine weakness".

1869 "New Pictures of Old Palestine", including a rev. of *Jerusalem. The Speaker*, 4 Jun., 685-7.

MOWO has "the imaginative faculty" which brings Biblical scenes to life; her "intense dramatic feeling" and the "childlike simplicity" of her faith are stressed, but her rejection of modern ideas is regretted. The reviewer admires her use of parallels from secular history, and her gift for imaginatively entering into the minds of Biblical characters whom she is describing.

1870 Rev. of *The Marriage of Elinor. The Daily News*, 6 Jun., (6).
Admiration for MOWO's "industry" and "freshness". In Elinor mother and daughter are portrayed very vividly. Naïve comments on plot and characters, with special admiration for Lady Mariamne and for Dolly, "the girl of the period".

1871 Rev. of *The Marriage of Elinor. The St. James's Budget*, 10 Jun., 11.
Reprint of 1868.

1871a "The Guide Book. Answers to Questions", *The Gentlewoman*, 30 Jun., 1892, 152.
In answer to a question about travel to Italy the author (editor?) strongly recommends *The Makers of Venice* and *The Makers of Florence*. Signed "Mercur".

1872 Rev. of *Jerusalem. The Queen*, 2 Jul., 36.
The reviewer admires the beauty of the style; it "speaks to the intellect, the heart, and the imagination", and shows evidence of personal experience of Jerusalem. Not all her views are approved, but her rejection of Biblical criticism is viewed with sympathy.

1873 Rev. of *Diana Trelawny. The Scotsman*, 11 Jul., 2.
Considered to be almost unreadable; the story is uninteresting, the main characters are "tiresome" and selfish, the misunderstanding on which the plot turns is incredible, and the main interest of the story is the portrayal of character types who try the reader's patience.

1874 Rev. of *Diana Trelawny. The Manchester Guardian*, 12 Jul., 10.
"Novels". MOWO is always "easy" and "picturesque", and always begins her novels in a very striking way. But this novel is "slight" and the central misunderstanding is not very significant, although it concerns the moving subject of "self-sacrifice for honour's sake, however chimerical".

1875 Rev. of *Diana Trelawny. The Glasgow Herald*, 14 Jul., 4.
"Novels and Stories". MOWO admired for her ability to create a two-volume novel out of the thinnest of incidents. The reviewer gives a series of neat character sketches, and complains that most of the characters are "irritatingly foolish". There are some "good descriptive passages".

1876 Rev. of *Diana Trelawny. The Guardian* (London), 20 Jul., 1098.
"Novels". There is little plot and the characterisation is "ordinary and superficial", though true to life. Diana is "only a sketch" and the central misunderstanding is "probably an impossible one".

1877 Rev. of *Diana Trelawny. The Literary World* (London), 20 Jul., 78.
"New Novels". "[A] very curious blending of farce and tragedy", but skilfully handled. The central situation is "grotesque", but pathetic. Diana is an isolated figure, highlighted by her greedy dependants. The study of character and motive is admired.

1878 Rev. of *Diana Trelawny. The Speaker*, 23 Jul., 119.
Sixteen lines under "Fiction". MOWO has fallen below her own standards and reminds the reviewer of Charlotte Yonge. The central misunderstanding is improbable and absurd. Diana herself is a fine character, but the novel "lacks incident".

- 1879 "Mrs Oliphant's Latest", rev. of *Diana Trelawny*. *The Daily Chronicle*, 25 Jul., 3.
MOWO retains "unstaled" her skill for detailed portraiture. The central misunderstanding, which could easily have been put right by a little thought, is the only weakness in the novel, although the ending is unconvincing. But Diana is admired - and effectively described by the reviewer; and examples of humour with a feminist touch are noted.
- 1880 "A Statue of Edward Irving". *The Daily News*, 29 Jul., 6.
News item on an Irving statue in Annan, his birthplace, with a quotation from MOWO's biography of Irving.
- 1881 Rev. of *Diana Trelawny*. *The Saturday Review*, 30 Jul., 140.
"Fiction". MOWO has been "amusing herself" in making two volumes out of "slender material". The central misunderstanding is a mere novelistic trick, and the victim's scrupulous sense of honour in staying with his unwanted fiancée is Gilbertian. The rest of the story is about the sponging circle of Diana's friends; MOWO seems quite unaware how unattractive her group of characters is.
- 1882 Rev. of *Diana Trelawny*. *Vanity Fair*, 30 Jul., 85.
"Books to Read and Others". A novel of observation and character, not of incident. The central misunderstanding is unbelievable and irritating; yet the resulting self-sacrifice of Pandolfini is very moving, as is his "utter solitude". Praise for the complexity of Diana and for the ambivalent treatment of Mrs Norton and her niece.
- 1883 R. M. Bradley, rev. of *Diana Trelawny*. *The Bookman* (London) 2 (Aug.), 153.
Praise for the "strength" in MOWO's handling of the theme, along with a control over her material that enables her to mingle tragedy with comedy, and avoids "unmitigated gloom". Modified praise for Diana and for a "new and strong note of optimism".
- 1884 "M. H." (Margaret Hunter?), rev. of *Diana Trelawny*. *The Library Review* 1 (Aug.), 400.
"New Novels and Tales". Diana is not a stereotype novel heroine, but "an interesting woman of rather a distinctive type", but not always believable. Pandolfini is one of MOWO's finest masculine characters. Sophy and her aunt are recognisable characters, while the others are mere foils for Diana and Pandolfini.
- 1885 Rev. of *Diana Trelawny*. *The National Review* 19 (Aug.), 840.
A brief admiring reference under "Among the Books".
- 1886 Rev. of *Diana Trelawny*. *The Morning Post*, 2 Aug., 6.
"Recent Novels". MOWO makes "progress in her already remarkable power of analysis", but her femininity enables her to avoid the "aridity" of "the analytical school". Pandolfini's sense of honour is unnatural, but the story is true to life in its sadness and in its comedy. The reviewer effectively summarises the complexity of Diana.
- 1887 Rev. of *Diana Trelawny*. *The World*, 3 Aug., 28. Signed "P. and Q."
"Pages in Waiting". A highly ironic review, complaining of extreme thinness, of the "primitively farcical" nature of the central incident, and of the spreading out of the "foolishness" over two volumes. But the reviewer praises Diana as a typical Oliphant heroine.
- 1888 (J. M. Collyer), rev. of *Diana Trelawny*. *The Athenaeum*, 6 Aug., 188-9.
"Novels of the Week". Collyer finds the story "imposing", with a "doleful" theme in which a couple are painfully mismatched. The plot is "slight", but handled with a wealth of vivid detail, and some admirable humour, with some finely "cynical" (i.e. ironic) studies of weak and spiteful ladies.
- 1889 Rev. of *Diana Trelawny*. *Black and White*, 20 Aug., 224.
MOWO "has the courage of her plot" and does not find a safe escape from a painful situation. The story is slight, but the workmanship is perfect, and MOWO proves herself to be remarkably contemporary in her method.

- 1890 Rev. of *Diana Trelawny. The Queen*, 20 Aug., 324.
 "Novels of the Day". Although the central misunderstanding is incredible this does not matter in this "delicate and finished study ... of a lonely woman". The characteristic Oliphant note of "melancholy and cynical" disenchantment is clearly marked, and the description of Diana's hangers-on is a fine, perceptive piece of comedy. The reviewer also admires Diana's complexity. *
- 1891 John Barrow Allen, rev. of *Diana Trelawny. The Academy*, 27 Aug., 167.
 "New Novels". "[A]n exceptionally good book even for Mrs Oliphant". Allen analyses the character of Diana, illustrates the admirably satirical portraits of Mrs Norton and Sophy, and praises other characters. He then examines the "great mistake" and considers the plotting to be very skilful and the characters convincing. He clearly responds to MOWO's irony without using the word.
- 1892 Rev. of *Diana Trelawny. The National Observer*, 27 Aug., 384.
 "Fiction". Thirteen lines, complaining that the central misunderstanding is "insupportable", since it leads to a painful self-sacrifice. The book is "quiet and domestic", and Diana is admirable but leaves the reader cold. Yet even MOWO's "pot-boilers are often better than some people's masterpieces".
- 1892a Rev. of *The Literary History of England. The Standard*, 5 Sep., 2.
 The book is admired with reservations. Mrs Oliphant lacks historical perspective and her views of some authors are over-simplified because of her imperfect knowledge of literary history. She is best on Keats, Shelley and above all Byron. Her view of Cowper is also singled out for approval and quoted.
- 1893 "Mrs Oliphant's New Novel", rev. of *The Cuckoo in the Nest. The Literary World* (London), 4 Sep., 349-51.
 The reviewer finds freshness and originality in the theme, and concentrates upon the portrayal of a dynamic and forceful heroine who by her intelligence compels sympathy in spite of her objectionable qualities. He also admires the portrayal of Gervase.
- 1894 Rev. of *The Cuckoo in the Nest. The Scotsman*, 19 Sep., 3.
 "New Novels". MOWO's work is becoming "slipshod", and *Cuckoo* is "clever" but not of high quality. The central theme requires delicate handling and MOWO has had no time for this. Patty outdoes Becky Sharp by her audacity, and leaves the reader with mixed feelings of admiration and disgust - and the feeling that MOWO has failed in her task.
- 1895 Rev. of *Diana Trelawny. The Daily News*, 20 Sep., 6.
 MOWO makes an interesting story "out of the slenderest materials". The "great mistake", however skilfully decorated with her artistry, is an inadequate foundation for a novel. Diana's tolerance of her sponging friends is considered improbable.
- 1896 Rev. of *The Cuckoo in the Nest. The Manchester Guardian*, 20 Sep., 10.
 "Novels". Shows MOWO at her best and worst. The reviewer makes a fine appraisal of the "softy" whom Patty marries, noting how the pathos of the character is highlighted by the ordinariness of his background. High praise for the balanced, unexaggerated, ironic portrayal of Patty; and a severe comment on one of MOWO's frequently repeated comments about the mutual dislike of the young of the two sexes - which is untrue and a little vulgar. *
- 1897 Rev. of *The Cuckoo in the Nest. The Glasgow Herald*, 22 Sep., 9.
 "Novels and Stories". MOWO has written so much that her "creative genius" is now constantly weakened by her lack of constructive powers and the pressures of time. The reviewer praises Patty as "a study in female generalship"; but when she becomes mistress of Grayshott she is less interesting and her capitulation at the end is weak and unconvincing. Yet it is a powerful novel.
- 1898 (J. M. Collyer), rev. of *The Cuckoo in the Nest. The Athenæum*, 24 Sep., 413-14.
 "Novels of the Week". This is "a new departure". The heroine is a dynamic "plebeian" whom we cannot admire, but who is typical of her class and has true feeling under her aggression, and is portrayed with

complexity. But Patty's pursuit of her stupid aristocrat is an unpleasant theme. However Collyer continues by expressing admiration for MOWO's remarkable insight into the ways of thought of people of Patty's class, a theme which he develops in detail, also praising the humorous portrait of Patty's "lymphatic" aunt.
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1899 Rev. of *Diana Trelawny*. *The Graphic*, 24 Sep., 368.
"New Novels". No other writer could have made so much of so little. Plot summary with an ironic view of Pandolfini who sacrifices himself so absurdly. The reader is driven to anger against the characters - which is a proof that MOWO's creative powers are working.

1900 Margaret Hunter, rev. of *Valentine and his Brother*, new edn, and *Katie Stewart and other Stories*. (This reprints *Katie Stewart* from 1852, "John Rintoul" from 1853, and "A Railway Junction" from 1873, both from *Blackwood's Magazine*.) *The Library Review* 1 (Oct.), 505.
Eight lines under "New Novels and New Editions". Praise for some fine pictures of Scottish life, "some of the novelist's best writing".

1901 Rev. of *The Cuckoo in the Nest*. *The Daily News*, 8 Oct., 7.
"Novels". Admiration for the unvarying sense of purpose in MOWO's novels, followed by an admiring appraisal of Patty, noting the ambivalent treatment leading the reader to suspend his judgement, and that she is not "punished" at the end, merely "disappointed". But the reviewer finds the novel "thin" and disfigured by "garrulity".

1902 Rev. of *The Cuckoo in the Nest*. *The National Observer*, 8 Oct., 537.
"Fiction". The reviewer starts by admiration for the richness of MOWO's tone - although she is "somewhat more cynical than of old" - but goes on to complain that in *Cuckoo* she spoils what could have been one of her finest novels by cruel and insensitive satire on the people at Grayshott Manor and on the common people, and by "mercilessness" in the presentation of Patty, who in the end is quite uninteresting.

1903 Rev. of *The Cuckoo in the Nest*. *The St. James's Gazette*, 10 Oct., 5.
The reviewer complains of "a modicum of action and a maximum of words" in a story which he sees as pleasantly domestic, with everyday characters and little to excite the reader. The will reading is a novelistic device. MOWO, he considers, is never original, but is to be admired for her easy style and her "sense of proportion".

1903a "Under Cover", *The Gentlewoman*, 15 Oct. 1892, 517.
Includes a review of *The Cuckoo in the Nest*, indicating that Oliphant writes for *la haute bourgeoisie*. Although the reviewer praises Oliphant generally for her "fluent facility [and] easy construction" she / he summarises *Cuckoo* in a very class-conscious manner, disliking the heroine and insisting that all but one of the characters lack depth. Signed "Sub Rosa". (Strangely, on the same page is part of the serial of *The Sorceress*, another story about an "adventuress".)

1904 Rev. of *The Cuckoo in the Nest*. *The Queen*, 15 Oct., 646.
"Novels of the Day". MOWO scarcely suffers at all from her productivity; all her novels have the same richness of content and "large tolerance of small natures". *Cuckoo* treats a hackneyed theme, marriage across the class barriers, with freshness and vitality. The "softy" is portrayed with remorseless realism and Patty with "vividness and humour". But the later part of the story, when Patty is transformed, is less interesting. The reviewer finds the poor relation Mrs Osborne irritating.

1905 Rev. of *The Cuckoo in the Nest*. *The Daily Chronicle*, 17 Oct., 3.
"At Thirty-one and Six" (1½ guineas, the price of a three-volume novel). MOWO's portrayal of Patty is "merciless" but "impartial", and as a result the reader likes her. It is characteristic of MOWO to create characters without any favourable or unfavourable bias. The reviewer makes an effective analysis of Patty and of the class prejudice she encounters. He considers that MOWO's talents are undimmed, but she has become a little more "pessimistic and cynical", forcing readers into uncomfortable self-questionings. He quotes her on the theme of sex hostility. *

- 1906 Rev. of *The Cuckoo in the Nest*. *The Guardian* (London), 19 Oct., 1582.
 "Novels". Admired as one of the finest of recent novels, with an original theme and a narrative that successfully intermingles predictability and surprise. The reviewer admires the pathos in the presentation of Gervase, the "softy", especially in the almost "grotesque" scene with his parents, and makes an enthusiastic and perceptive comment on Patty, who reminds us of Becky Sharp and creates a sympathy against the odds.
- 1907 Rev. of *The Cuckoo in the Nest*. *The Saturday Review*, 22 Oct., 481.
 "Novels". Praise for the remarkable originality of the story, and an enthusiastic plot summary, with great appreciation for Patty. But the reviewer complains of some exaggerations, such as the boycotting of the widowed Patty by society. MOWO's novels are very long, and "even a reviewer" may fail to understand her intentions.
- 1908 Rev. of *The Cuckoo in the Nest*. *The Morning Post*, 24 Oct., 3.
 MOWO is on "a new path" and her treatment of an "unpleasant" subject is very accomplished. Patty is a contrast with her usual well-bred heroines, and is a fine study of an "insolent, vulgar", yet "generous" woman, who cannot arouse our sympathy, but creates compassion by her eventual "bitter disenchantment".
- 1909 Rev. of *The Cuckoo in the Nest*. *Lady's Pictorial*, 29 Oct., 662. Signed "Blue Stocking".
 Fourteen lines under "Books of the Day". Admiration for the characters, conventional comment on Patty, noting that she is uncomfortable in triumph, and complaining that there is not enough material to fill three volumes.
- 1910 Rev. of *Katie Stewart and other Stories* and *Valentine and his Brother*, new edn. *The Westminster Review* 138 (Nov.), 574-5.
 Fourteen lines under "Belles Lettres". Enthusiastic for the picturesqueness of detail (especially on romantic Scottish themes), skill in characterisation and invention of incident and dialogue, which sustain the reader's interest from beginning to end.
- 1911 William Bell Scott, ed. W. Minto, *Autobiographical Notes ...*, 2 vols. (London: Osgood, Mcilvaine & Co., Nov.).
 Contains, I, 188-89, memories of MOWO and her husband at the beginning of her career.
- 1912 George Saintsbury, rev. of *The Cuckoo in the Nest*. *The Academy*, 5 Nov., 408.
 "New Novels". Too many of MOWO's novels have been merely "novel-journalism"; *Cuckoo* almost succeeds in being a very fine novel, but is spoiled by small failures, such as the inadequate handling of the poor relation Mrs Osborne. Saintsbury admires the skill with which MOWO has made Patty a "natural and almost excusable" character, although her capitulation at the end seems unlikely; and he praises the epigrammatic style of the book.
- 1913 Rev. of *Makers of Venice*, new edn., with extra illustrations. *The Times*, 10 Nov., 3.
 Brief enthusiastic reference under "Books of the Week".
- 1914 Rev. of *Valentine and his Brother*, new edn., and *Katie Stewart and other Stories*. *The Literary World* (London), 18 Nov., 402.
 Fourteen lines of conventional enthusiasm: "romantic", "wholesome", "domestic".
- 1915 Rev. of *The Heir Presumptive and the Heir Apparent*. *The Manchester Guardian*, 22 Nov., 10.
 "Novels". The first volume is considered unpleasant, with unpleasant characters and improbable incidents. But the later volumes are finer, and the reviewer admires the portrayal of jealousy in the young heir's aunt, the pathos of the heroine's belated recognition of her son when she recovers from her insanity, and the portrayal of the split loyalties of the heroine's sister. So fully does MOWO exert her powers that we can forgive the gross improbabilities. *
- 1916 Rev. of *The Heir Presumptive and the Heir Apparent*. *The Glasgow Herald*, 24 Nov., 10.
 "Novels and Stories". The reviewer deprecates MOWO's diffidence in her preface; she need make no

apology for this very fine novel. He speaks of her "rich dramatic gifts", and admires the vivid insight into the unpleasant Letitia Parkes and the study of Lady Frogmore's mental breakdown, and other characters.

1917 Rev. of *Katie Stewart and other Stories*. *Lady's Pictorial*, 26 Nov., 832. Signed "Blue Stocking".

Four admiring lines under "Books of the Day".

1918 Rev. of *Katie Stewart and other Stories*. *The Observer*, 27 Nov., 7.

Nine lines under "Fiction". Praise for skill in narrative, in spite of slightness of plot, and for fine characterisations and descriptions of scenery.

1919 Rev. of *The Heir Presumptive and the Heir Apparent*. *The Scotsman*, 28 Nov., 4.

"New Novels". A quotation from the preface, followed by a lukewarm summary, commenting on the mental breakdown of Lady Frogmore, which is the finest part of the story, and, along with the story of the boy in volume three, shows MOWO's insight into character.

1920 Rev. of *The Heir Presumptive and the Heir Apparent*. *The Guardian* (London), 30 Nov., 1846.

"Novels". It is an "ingenious" treatment of the proverb about the cup and the lip. Admiration for the portrayal of Letitia, while regretting the lack of any "softening touches" in the presentation of such a woman. Mild praise for John Parkes and Agnes.

1921 Rev. of *The Heir Presumptive and the Heir Apparent*. *The Bookman* (London) 3 (Dec.), 90.

"Novel Notes". A paragraph on the preface, followed by an unfavourable review, protesting at the damage done by the three-volume novel. The story deteriorates through volumes two and three, "a mixture of melodrama and stodgy domesticity". But there is praise for the "limpid" style of MOWO's later novels, which "never shocks you by external slovenliness".

1922 Rev. of *Cousin Mary*, new edn. *The Bookman* (London) 3 (Dec.), 96.

Two coolly friendly lines under "The New Books of the Month".

1923 "Women Workers in Many Fields". *Sylvia's Journal* 1 (*Sylvia's Home Journal* 15) (Dec.), 2-35.

Includes an article on MOWO, 6-7, describing her as one of the greatest of women novelists, commenting on *Margaret Maitland*, comparing her with Scott and Jane Austen, and praising *The Chronicles of Carlingford* and the biographies.

1924 (J. M. Collyer), rev. of *The Heir Presumptive and the Heir Apparent*. *The Athenaeum*, 3 Dec., 773-4.

"Novels of the Week". Quotation from the preface, assuring MOWO that her diffidence is needless, since overproduction has not weakened her powers, her "grace of style", her domestic realism, or her insight into female character. The "sad and meagre" story is redeemed by a series of fine character sketches, notably the study of Letitia Parkes's gradual deterioration into a criminal. Collyer finds the temporary madness of the heroine difficult to comment on, but praises other characters.

1925 (J. Ashcroft Noble), "Mrs Oliphant's 'Patty'", rev. of *The Cuckoo in the Nest*. *The Spectator*, 3 Dec., 793-4, in "Special Literary Supplement".

MOWO has deliberately chosen to make most characters "positively repellent". Patty is the supreme triumph of the book; and Noble makes a very striking analysis of the "truthfulness and ... dramatic realism" of MOWO's satirical picture of her, and of its comedy and irony. Two quotations illustrating Patty's reaction to crises. A comparison with Thackeray, and a perceptive analysis of the interlocking of characters. **

1925a "Writers and Readers". *The Daily Chronicle*, 3 Dec., 3.

Includes a note on the phenomenal success of *The Cuckoo in the Nest*, 1100 copies having been sold. (This

is just one example of such notes in different periodicals.)

1926 Rev. of *The Cuckoo in the Nest*. *The Daily Graphic*, 7 Dec., Literary Supplement, 9.
A comment on MOWO's "energy and versatility". This is a "slight story", but there is no exaggeration and no melodrama because of its "quiet restraint"; it pictures "the relations between people under exceptional circumstances".

(Although *The Daily Graphic* is largely excluded from this bibliography, this review is worthy of inclusion.)

1927 Rev. of *The Cuckoo in the Nest*, *Valentine and his Brother*, new edn., and *Katie Stewart and other Stories*. *The World*, 7 Dec., 32. Signed "P. and Q."

"Pages in Waiting". On *Cuckoo* complaints of thinness and of padding, but the characters of Patty and the "drunken boor" (Gervase) are convincing. Most praise for Lady Piercy and her attitude to her son. The other two books show MOWO at her best, especially *Katie Stewart* and "John Rintoul".

1928 Rev. of *The Victorian Age of English Literature*. *The Times*, 9 Dec., 3.

The reviewer comments on MOWO's "literary fertility and facility" - which at last is becoming "overstrained". She is not good at criticism of her contemporaries, her likes and dislikes are too strong, and parts of the book "seem to us to be wanting in measure and urbanity".

1929 "Mrs Oliphant". *Life*, 10 Dec., 10.

"Celebrities of the Day". Brief biography with photograph. She has few equals in portraying Scottish life. Mention of *Margaret Maitland*, and brief list of her novels and historical books, including *Laurence Oliphant*.

1930 Rev. of *The Heir Presumptive and the Heir Apparent*. *The National Observer*, 10 Dec., 91.

"New Novels". The preface disarms criticism; yet MOWO overstates the case for her own defence. The *Heir Presumptive* is "a tragedy with a happy ending", and is "essentially a study of two women", one an ineffectual villainess, probably the finest portrait in all MOWO's work, the other Lady Frogmore, whose moving decline into madness is "dramatic" and "made eminently probable".

1931 "Mrs Oliphant on Contemporary Literature", rev. of *The Victorian Age*. *The St. James's Gazette*, 10 Dec., 12.

"The Literary World". Scarcely a review, more a comment on the book, pointing out that MOWO's "literary industry ... is nothing to be ashamed of".

1932 Rev. of *The Victorian Age*. *The Scotsman*, 10 Dec., 12.

Considered "readable", but "diffuse", and unsystematically arranged. The critical judgements are often superficial, except when MOWO has a congenial subject, such as Dickens or Thackeray. The book is "comprehensive" and it will be useful to those who cannot cope with more demanding books.

1933 Rev. of *The Victorian Age*. *The Manchester Guardian*, 13 Dec., 10.

"Books of the Week". Much less "amateurish and irresponsible" than the earlier literary history; it is "diligent in selection and judicious in comment", in spite of the difficulties inherent in discussion of contemporary literature. MOWO treats novelists with "peculiar gusto" and with prejudice, poets less well but reasonably, and critics fairly.

1934 Rev. of *The Victorian Age*. *The Glasgow Herald*, 15 Dec., 9.

MOWO's literary sympathies are wide; but she treats some writers inadequately, she lacks proportion, and is sometimes inaccurate. But on Thomas and Jane Welsh Carlyle she is entirely right; and on novelists she is admirable, for example on George Eliot. Comments on MOWO's own novels and on her views on periodicals.

1935 "Mrs Oliphant on Contemporary Literature", rev. of *The Victorian Age*. *The St. James's Budget*, 16 Dec., 14.

"Literature and Art; Church and School". Reprint of 1931.

1936 Rev. of *Stories from Black and White*. *The Scotsman*, 19 Dec., 3.
"New Books". Includes a friendly reference to MOWO's story, "The Golden Rule".

1937 Rev. of *Stories from Black and White*. *The Manchester Guardian*, 20 Dec., 7.
"Novels". The stories are not good and MOWO's is a disgrace to a serious novelist.

1938 Rev. of *The Heir Presumptive and the Heir Apparent*. *The World*, 21 Dec., 29. Signed "P.
and Q.". Ten lines under "Pages in Waiting". Praise for the preface; the novel is admired, and considered better than *The Cuckoo in the Nest*, and is one of MOWO's finest recent books.

1939 Rev. of *Stories from Black and White*. *The Glasgow Herald*, 22 Dec., 10.
"Novels and Stories". MOWO's story considered the finest in the book for its lightness of touch.

1940 Rev. of *The Heir Presumptive and the Heir Apparent*. *The Morning Post*, 24 Dec., 2.
"Recent Novels". A highly enthusiastic comment on the powerful study of Letitia whose steady deterioration from "reckless jollity" into near criminality is one of the finest in MOWO's gallery of portraits. The book is not pleasant, since the good characters are weak, but the Duke's friendship for the real heir, and the humour, provide some relief.

1941 Rev. of *The Heir Presumptive and the Heir Apparent*. *The Speaker*, 24 Dec., 778.
"Fiction". The diffidence in the preface is not needed, since MOWO always shows professionalism and artistry in all her work. The novel is well constructed, and has successful characters and good taste - and yet it is not quite satisfactory. Letitia is found an objectionable character, betraying MOWO into uncharacteristic sensationalism. It is a serious mistake in art to make her so evil and the other characters so stupid. It is impossible to believe in such a woman in her setting. Other complaints of implausibility.

1942 Desmond B. O'Brien, rev. of *The Heir Presumptive and the Heir Apparent*. *Truth*, 29 Dec., 1438.
Eighteen lines under "Letters on Books". A reference to the preface and to *Diana Trelawny*, which was not worth printing; but *The Heir Presumptive* is one of the most successful of MOWO's recent books.

1943 (John Dennis), rev. of *The Victorian Age*. *The Spectator*, 31 Dec., 958-60.
The book is too omnivorous and cannot successfully cover a vast field. But Dennis admires the "vigour of expression and warmth of feeling" of some passages. MOWO is good on Tennyson, Newman, Carlyle as a man, Meredith and other novelists; but many of her verdicts are challenged and some inaccuracies are noted. The book will please both the well read and the beginner.

1944 "In the Name of the Prophets - Fudge!", rev. of *The Victorian Age*. *The National Observer*, 31 Dec., 165.
A heavily facetious review, accusing MOWO of "delicate dullness" and "painted polysyllables", scorning her views of Ruskin and of Carlyle, her fondness for antithesis, her pretentiousness and triviality. But some of her views are approved, and her sense of humour is admired, as is her view of periodicals.

1945 Rev. of *The Heir Presumptive and the Heir Apparent*. *The Queen*, 31 Dec., 1127.
"Novels of the Day". Praise for the preface. and for the "delicate and humorous observation" of the character sketches. Letitia is a powerful study of character, but her attempt at murder is incongruous and unconvincing. There is too much coincidence in the recovery of Lady Frogmore at just the right moment. But the book shows "geniality", and is refreshingly free from MOWO's recent cynicism.

1946 Rev. of *The Victorian Age*. *The Saturday Review*, 31 Dec., 776-7.
Considered well balanced and fair, and written from the point of view both of the cultivated layman, and of the experienced man of letters. Various errors and unfair judgements are mentioned. The treatment of novelists is "piquant but unequal" - for example unjust to Meredith and Stevenson. But the treatment of

Lockhart, Carlyle, Dickens and Thackeray is approved. It will be most suitable for the average, unliterary reader.

1893

1947 Rev. of *The Heir Presumptive and the Heir Apparent*. *The Library Review* 1 (Jan.), 751-3.

"New Novels and Tales". High praise for a fine study of English society life; its strength lies in its studies of character, especially the admirable portrayal of the detestable, yet not entirely wicked, Letitia. There are improbabilities in the story, and it should have been brought to a conclusion more rapidly. (Followed by a very severe comment on *Stories from Black and White*.)

1948 Rev. of *The Heir Presumptive and the Heir Apparent*. *The Westminster Review* 139 (Jan.), 92-3.

"Belles Lettres". The framework of the story is effective, but the detailing is imperfect. The heroine is "impossibly amiable" and her solicitude for the villainess is unnatural. The villainess is "slapdash" and improbable. But some characters are praised.

1949 Rev. of *Selections from Cowper's Poems*, reprint. *The British Weekly*, 5 Jan., 174. Thirteen lines under "Paternoster Row", expressing disapproval for the preface, which does not deal comfortably with religious topics.

1950 (Arthur Symons), rev. of *The Victorian Age of English Literature*. *The Athenaeum*, 7 Jan., 9-10.

Severe on style and false grammar. "Slipshod in writing, it is also slipshod in thought". Too many omissions and inadequate treatments; inconsistencies of opinion, with no attempt at valid literary discrimination. No evidence of genuine critical insight; it is simply a poor example of what is called "book-making", and seems to have been written between chapters of a novel. It is unworthy of a gifted author. cf. 1963.

1951 (J. Ashcroft Noble), rev. of *The Heir Presumptive and the Heir Apparent*. *The Spectator*, 7 Jan., 17.

"Recent Novels". The preface shows "a quite unnecessary anxiety", since the novel is of exceptional merit. Noble compares it with *The Cuckoo in the Nest*, each concentrating on an unscrupulous woman; but Letitia is more of a criminal than Patty. She is a fine study in moral pathology. Lord Frogmore and Agnes Hill are examples of MOWO's ability to give individuality to commonplace characters. Much more admired is John Parke, a study of stupidity waking to "honest horror".

1951a "Society in Scotland", *The Gentlewoman*, 7 Jan., 2, (41? 42?).

Set in Roseneath. In a literary paragraph Oliphant is mentioned as having written some of her earlier novels here.

1952 Rev. of *Stories from Black and White*. *The National Observer*, 7 Jan., 190.

"Novels and Tales". Includes a severe comment on MOWO's story.

1953 Rev. of *The Victorian Age*. *The Queen*, 7 Jan., 10. Signed "May".

"A Chat about Books". It is a failure on a fascinating subject, much less successful than the earlier literary history. The book is unreadable, shows no insight, and has nothing to say of value, even on novelists - except on Carlyle.

1954 Rev. of *The Heir Presumptive and the Heir Apparent*. *The Whitehall Review*, 7 Jan., 19. Constant practice has ensured that MOWO's style is always "delightfully fluent". She is better at character than at plot. Lord Frogmore is a character well balanced between comedy and pathos. Mary (Lady Frogmore)'s story is almost tragic, but MOWO always successfully avoids extremes. Letitia is a fine study of latent wickedness becoming overt.

- 1955 Rev. of *The Heir Presumptive and the Heir Apparent*. *The Saturday Review*, 14 Jan., 44-5.
"Novels". The reviewer discusses the preface, and then complains of repetitiveness in the novel, although it has "some fine things" in it, showing both power and beauty. The strange story of Lady Frogmore's marriage is well told and convincing.
- 1956 "Cowper Again", rev. of *Selections from Cowper's Poems*, reprint. *The Daily Chronicle*, 21 Jan., 3.
High praise for the taste and catholicity of the selection and for MOWO's "delicate and fine" criticism.
- 1957 Desmond B. O'Brien, rev. of *The Victorian Age*. *Truth*, 26 Jan., 207-8.
"Letters on Books". Very severe: complaints of gargantuan sentences, superficial criticism, slipshod style, lack of perspective, and excessive Scottish bias.
- 1958 Rev. of *The Cuckoo in the Nest*. *St. James's Budget*, 27 Jan., 12.
Reprint of 1903.
- 1959 Rev. of *The Railway Man and his Children*, new edn. *Vanity Fair*, 64.
"Books to Read and Others". Merely a comment on MOWO's productivity, noting that this novel is "one of Mrs Oliphant's great triumphs".
- 1960 (W. J. Dawson?), rev. of *Selections from Cowper's Poems*, reprint. *The Young Man* 7 (Feb.), 55.
Twelve lines, praising the selection, and the "just, lucid and discriminating" introduction.
- 1961 Rev. of *Selections from Cowper's Poems*, reprint. *The Bookman* (London) 3 (Feb.), 165.
Two admiring lines under "The New Books of the Month".
- 1962 Rev. of *The Heir Presumptive and the Heir Apparent*. *The Daily News*, 1 Feb., 3.
"Novels". The reviewer comments on the preface, and insists that there is little evidence of damage to MOWO's workmanship. He praises her great skill in the portrayal of Letitia's "almost hypnotic influence" over Mary. The finest of the three principal women is said to be the "grim old spinster". Mary's return to sanity is not convincing, but the climax is skilfully handled. The reviewer praises the male characters.
- 1963 Arthur Symons, rev. of *The Victorian Age*. *The Academy*, 4 Feb., 100.
Symons repeats his severe comments in *The Athenaeum* (1950), illustrating with lavish quotations his complaints of superficial judgements, triviality, false opinions of individual writers, and apparent unawareness of what audience she is writing for.
- 1964 Edmund K. Chambers, rev. of *The Heir Presumptive and the Heir Apparent*. *The Academy*, 11 Feb., 126.
A scornful comment on the artificiality and nullity of MOWO's work, and its failure to deal with "the verities". The story of Letitia and Mary is summarised with impatience; the characters are puppets, the emotions are "touched with a heavy hand", and the background characters are "slightly sketched". Chambers accepts MOWO's self-criticism in her preface that over-production has damaged her.
- 1965 Rev. of *The Heir Presumptive and the Heir Apparent*. *Black and White*, 18 Feb., 199.
MOWO's diffidence in the preface is unnecessary, since she has the gift to "grasp a situation" and to arrange her material to the best effect. A very sympathetic plot summary, noting that there is no hero, except the young boy, and that the novel does not deal with love.
- 1966 Rev. of *The Victorian Age*. *Vanity Fair*, 18 Feb., 111.
"Books to Read and Others". MOWO is "not an accomplished critic", because she lacks wide knowledge and expertise. Her judgements are of little value, and on Dickens and Thackeray and others she is superficial and "solemn". A long list of her omissions.

- 1967 Rev. of *The Heir Presumptive and the Heir Apparent*. *The Oxford Magazine*, 22 Feb., 252.
A quotation from the preface; MOWO is unfair to the critics, who do see more in her than mere industry. The reviewer praises the originality of the plot and MOWO's skill in evading its difficulties and potential improbabilities. The pathos is as fine as that in *Kirsteen*; the scene when Lady Frogmore is restored to sanity has "a tragic power and pathetic beauty". Letitia is among MOWO's most unpleasant characters.
- 1968 "History in Haste", rev. of *The Victorian Age*. *The Speaker*, 25 Feb., 222-4.
It attempts the impossible and has failed, since MOWO has not been able to give the subject a lifetime's study. Apart from its comment on novelists, it is "almost worthless"; the reviewer specifies writers who are inadequately handled. But she is good on George Eliot. "She doles out both praise and censure in small doses".
- 1969 Rev. of *The Sorceress*. *The Scotsman*, 27 Feb., 3.
"New Novels". A very generalised review, commenting on the centrality of skilfully handled domesticity, and on the commonplaceness of the material which MOWO successfully builds up with "great constructive power" and skill in characterisation. Not one of her best books, but "readable and entertaining". A brief unperceptive comment on Laura Lance.
- 1970 Rev. of *The Sorceress*. *Public Opinion*, 3 Mar., 270.
Considered a very good melodramatic novel, which is never "ultra-hysterical", and is written with "dexterity" and runs smoothly. But there is too much "sadness and disappointment". Colonel Kingsward is highly admired.
- 1971 Rev. of *The Heir Presumptive and the Heir Apparent*. *The Graphic*, 4 Mar., 227.
"New Novels". The preface is "really pathetic", but the book needs no apology. Its plot is among the strongest and most interesting MOWO has produced, and the strange relations of the characters are made to seem so natural that the reader accepts them unquestioningly. The story is a "romance of motherhood", or a study of the "psychology of malice". But MOWO has overindulged in the detailed explanation of motive.
- 1972 Rev. of *Valentine and his Brother*, new edn. *Lady's Pictorial*, 4 Mar., 327. Signed "Blue Stocking".
A brief, admiring comment under "Books of the Day".
- 1973 (J. M. Collyer), rev. of *The Sorceress*. *The Athenaeum*, 11 Mar., 307.
"New Novels". Collyer observes evidence of haste, but admires the book for its familiar Oliphant insight into character, especially that of women. Colonel Kingsward is one of her most convincing, complex and ironic portraits of men, and Laura Lance is admired for her "resourcefulness and courage". Two long quotations: Bee and her father; Laura exerting her charm on the Colonel. Collyer scorns the younger characters. *
- 1973a James Payn, "Our Note Book", *The Illustrated London News* 11 Mar., 290.
Concludes with a review of *The Sorceress*. Payn makes a shrewdly understanding analysis of Laura Lance, a "designing" woman who, in spite of her faults, manages to win all our sympathies. Colonel Kingsward is the most remarkable character in the novel. Payn gives friendly, but humorous, perhaps ironic, treatment to the complications in the story of the two young lovers. He identifies Oliphant's irony without using the word. *
- 1974 "Writers of The Victorian Age", rev. of *The Victorian Age*. *Wit and Wisdom*, 11 Mar., 292.
Admiration for MOWO, followed by a series of quotations from the book, with conventional, approving comment. MOWO's friendship with Carlyle stressed.
- 1975 Rev. of *The Sorceress*. *The World*, 15 Mar., 30. Signed "P. and Q.".
Twelve lines under "Pages in Waiting". The story is dull and improbable, the characters are disagreeable or fools, and Laura Lance is inadequately developed, so that the reader cannot understand her. The

misunderstanding between the unattractive young lovers is not convincing.

1975a "What the World is Saying of Women", *The Gentlewoman*, 18 Mar., 1893, 328.

A protest against the prejudiced and misinformed views of male journalists about women's clothes (and by implication about women in general); but the author makes an exception for James Payn in his views on "designing women" and on Oliphant in his recent review of *The Sorceress* in *The Illustrated London News* (1973a). Signed "Una".

1976 Rev. of *The Sorceress*. *The St. James's Gazette*, 21 Mar., 4-5.

The reviewer admires the story, but is very unperceptive, although he shows insight into the ironic presentation of Colonel Kingsward. He notes that the "sorceress", Laura, is not "painted too black"; but "we are more concerned with her victims".

1977 Rev. of *The Sorceress*. *The Morning Post*, 22 Mar., 2.

"Recent Novels". The reviewer considers that MOWO, having chosen a painful subject, lost the courage to carry her theme through, and turned Laura from a "disgraceful" adventuress to an "eminently respectable" woman; yet her charm is never brought home to the reader. The story is less well constructed than some of its predecessors.

1978 Rev. of *The Sorceress*. *The Queen*, 25 Mar., 479.

"Novels of the Day". MOWO is particularly gifted in describing "the English gentlewoman", and for making characters sound real and authentic. The book is too long but it is characterised by MOWO's distinctive "kindly amusement". Colonel Kingsward is a fine character, but MOWO's failure to punish Laura Lance is regretted.

1979 Rev. of *The Sorceress*. *The Saturday Review*, 25 Mar., 325.

"Novels". A severe review, finding the novel to be ruined by wordiness, and thus "wearisome [and] hollow". The book has evidently been "dragged up ... from dusty darkness". Bee and "her idiotic lover" are entirely uninteresting, and the characters are "shadowy" and unreal.

1980 Rev. of *The Sorceress*. *Life*, 4 Apr., 18.

A general, enthusiastic, comment on MOWO's gift for realistic characterisation, followed by praise for the "ingenious" *Sorceress*, which, however, is spoiled by some troubling "notes of discord in its deepest tones". The reviewer finds MOWO's evident sympathy with Laura Lance unjustifiable, and Colonel Kingsward cannot be forgiven "either [for] his strength or his weakness". But Bee, her mother, Aubrey and his mother, are lavishly praised.

1981 Rev. of *The Sorceress*. *The Guardian* (London), 5 Apr., 548.

"Novels". Admired for the novel's typical "charm" in spite of carelessness. The characters are as vivid and convincing as ever. Bee is a "charming heroine", and the deathbed scene of the mother is very moving. But Colonel Kingsward is too harshly satirical a study. The reviewer also objects to the "vague" innuendo about Laura's involvement in misconduct.

1982 Rev. of *The Sorceress*. *The Times*, 5 Apr., 3.

MOWO surpassed her obsession with banal domesticity only in *Kirsteen*; and *The Sorceress* is a typical "suburban drama". The reviewer complains of needless mystification, and vagueness about sexual guilt. He shows little insight into Laura Lance; but he admires MOWO's insight into family relationships, which she studies in the minutest detail. Her point of view is essentially matronly, but based on long experience. In novel after novel she is concerned with second marriages. The reviewer then examines the cool, detached treatment of Mrs Kingsward's death; but he complains that many of her characters are "nerveless", "inconsequent in their speech", unable to communicate with one another, and that Oliphant is at times obsessed with trivialities. *

1983 Rev. of *The Victorian Age*. *The Morning Post*, 6 Apr., 3.

Less good than the earlier literary history; but it is an excellent "guide" to Victorian literature. Yet MOWO attempts too much and is often superficial, although many of her comments are admirable, especially on

Carlyle, Macaulay, Mrs Browning, and, best of all, the novelists - although she is blind to Dickens.

1984 (R. H. Hutton), "The New Story of 'The Seen and Unseen'". *The Spectator*, 8 Apr., 446-7. "Topics of the Day". A discussion of "A Visitor and his Opinions" in *Blackwood's Magazine*. Praise for MOWO's "unique imagination", and reference back to *A Beleaguered City*. Hutton then examines the story from a theological point of view, discussing the theme of free will and man's power to choose, so that he is capable both of great sin and sublime emotions. This is something that MOWO's supernatural "visitor" cannot understand.

1985 G. Barnett Smith, rev. of *The Sorceress*. *The Academy*, 8 Apr., 302. "New Novels". Smith dismisses the novel as "thin and meagre"; MOWO seems to have at last exhausted her energies. The story is "commonplace", the characters are "lacking in individuality", and Laura Lance is a disgraceful character who should not have gone unpunished. The best character is Colonel Kingsward, and Bee is "not bad".

1986 Rev. of *The Sorceress*. *The Graphic*, 8 Apr., 384. "New Novels". Another proof of MOWO's ability to make the most of unpromising materials. The characters are all fully individualised. Laura Lance is not a very interesting adventuress, but the reader comes to understand her without really "comprehending her real character"; the happy ending neglects poetic justice. The reviewer admires Bee and understands the inconsistency of her conduct towards her lover.

1987 "April Reviews and Magazines". *The Whitehall Review*, 8 Apr., 17. Includes a very enthusiastic comment on "A Visitor and his Opinions" in *Blackwood's*.

1988 (W. L. Courtney?), rev. of *The Sorceress*. *The Daily Telegraph*, 13 Apr., 6. An admiring appraisal of MOWO's recent development and of her unvarying skill in "shrewd psychological analysis". *The Sorceress* reminds the reviewer of *May*, *Ombra*, and *The Perpetual Curate*. Laura Lance is very attractive and seems to have defeated MOWO's hostile intentions. Colonel Kingsward is less attractive; and Bee is a very silly, perverse heroine. The reviewer makes a comment on *The Wizard's Son*.

1989 Rev. of *Sir Tom*, new edn. *The Literary World* (London), 14 Apr., 337. Fifteen lines under "New Novels and New Editions". A neat, rather artificial summary, discussing the hero and heroine, the problems of matrimony, the truthfulness "to the tiresome side of life", etc.

1989a "The Lady in Waiting", *The Gentlewoman*. 22 Apr., 527. In a paragraph about two Florentine churches there is a reference to the description of one of these churches, Santa Maria Novella, in *The Makers of Florence*. (Similarly there is a quotation from Oliphant's *Dante*, referring to *La Divina Commedia*, in "Our Enquiry Bureau; Answers to Questions", 9 May, 612.)

1990 Rev. of *The Victorian Age*. *The Guardian* (London), 26 Apr., 678. "Short Reviews". MOWO has acquired a new reputation as a woman of letters, with many excellent books. Both of her literary histories are mere introductions to literature, with little historical perspective. *The Victorian Age* is inadequate as literary history, except on Carlyle, but it does do a pioneer job, and in its marshalling of facts it is "accurate and complete", and is unpretentiously pleasant reading.

1991 (J. Ashcroft Noble), rev. of *The Sorceress*. *The Spectator*, 29 Apr., 547, in the "Special Literary Supplement". "Recent Novels". Noble admires MOWO's versatility in handling the theme of the adventuress in different ways in *The Cuckoo in the Nest*, in *The Heir Presumptive*, and in this novel. Laura Lance at first is portrayed less appealingly, and her behaviour is implausible and inconsistent; but by the third volume she has become "superb". High praise for the portrayal of the stupid colonel, obsessed with "conventional religious proprieties". *

1992 Rev. of *The Victorian Age*. *The Oxford Magazine*, 3 May, 337.

Too much is crammed into a small space; there is too much about Carlyle and "sundry rather obscure Scots", and too little about Irish writers. Some opinions are challenged, but the reviewer admires MOWO's ironic comments on some writers.

1993 Rev. of *The Heir Presumptive and the Heir Apparent*. *The Cambridge Review*, 4 May, 318.

The reviewer praises the plot, and the inevitability of the story's progress. He admires the contrast between the two central women characters, Letitia and Mary. The frustration of Letitia's attempts at murder is successfully handled; and the reviewer admires the abstinence from poetical justice at the end: Letitia is not punished, except by her own entire isolation.

1994 "Is Fiction Going to the Dogs?". *Wit and Wisdom*, 6 May, 9-11.

A symposium on the theme of contemporary fiction, with contributions from many authors. On p. 11 John Strange Winter pays a tribute to MOWO.

1995 Desmond B. O'Brien, rev. of *The Sorceress*. *Truth*, 11 May, 1040.

"Letters on Books". The "intrigues of the Sorceress" can only arouse disgust, and her "foolish victims" cannot even arouse pity. MOWO's "mercenary powers" have been degraded to lamentable depths.

1996 Rev. of *Thomas Chalmers*. *The British Weekly*, 18 May, 54.

"Paternoster Row". Admiration for MOWO's insight into genius and nobility of character, and for her narrative skill. But there are mistakes in detail, and she does not really understand Scottish ecclesiastical politics.

(For the special occasion of this book, see 1999 and 2011.)

1997 "A Scottish Hero", rev. of *Thomas Chalmers*. *The Daily Chronicle*, 18 May, 3.

A lively review, making comparisons with the Irving biography, praising MOWO for emphasising Chalmers's statesmanlike qualities and his concern for poverty. There are many quotations illustrating Chalmers's character.

1998 Rev. of *Thomas Chalmers*. *The Glasgow Herald*, 18 May, 9.

"History and Biography". High praise for MOWO's "graphic", enthusiastic book with its many discriminating and "sagacious" comments. She is inaccurate over the Disruption, but treats it "impartially".

1999 Rev. of *Thomas Chalmers*. *The Scotsman*, 22 May, 2.

"New Books". Of all the books written for the Jubilee of the Free Church this is the most satisfying in its comprehensive approach, its balance, its "tenderness of appreciation", and its narrative skill.

2000 Rev. of *Thomas Chalmers*. *The Times*, 25 May, 3.

"Books of the Week". The book is worthy of its author and of its subject. The treatment of Chalmers's role in the secession of the Free Kirk is told lucidly and dramatically; the reviewer approves of MOWO's views.

2001 Rev. of *Thomas Chalmers*. *The Manchester Guardian*, 30 May, 10.

"Books of the Week". A discussion of Chalmers and praise for MOWO's special gifts for such a theme. She laughs at Chalmers while admiring him, and understands his role in the Disruption.

2002 Rev. of *Thomas Chalmers*. *The Saturday Review*, 10 Jun., 634-5.

It is a "brilliant" condensation of Hanna's life of Chalmers, and an eloquent tribute to a hero of a crisis in Scottish history. MOWO understands the Disruption period well. Then a summary of Chalmers's career.

2003 (Francis Hindes Groome), rev. of *Thomas Chalmers*. *The Athenaeum*, 17 Jun., 763.

"Our Library Table". Not as good as the Irving and Tulloch lives because "disappointingly impersonal". Omissions and errors are noted.

2004 Rev. of *Thomas Chalmers*. *The National Observer*, 17 Jun., 127.

A "delightful" book, not of merely theological interest, but a perceptive character study, with all the gifts of

the Irving and Tulloch biographies, and more vivid than Hanna's life - although inaccurate in detail over the Disruption.

2005 (Arthur Elliott), "Church and State in Scotland", rev. of *Thomas Chalmers*. The *Edinburgh Review* 178 (Jul.), 223-47.
Reviewed along with accounts of meetings of the General Assembly of the Free Church of Scotland in *The Scotsman*. Mostly a discussion of ecclesiastical affairs in Scotland and of Chalmers's life; but MOWO is admired for successfully holding the balance between contending views and for making known the life of a man whom all Scotland reveres - although she is less than just to his opponents.

2006 J. B. Milburn, rev. of *The Victorian Age*. *The Dublin Review* 113 (4th s. 4) (Jul.), 694-6.
MOWO has succeeded in a difficult task, with a "picturesque" style, though overloaded with long sentences. Her views on Newman are challenged, but on other authors she is approved, such as Macaulay, Tennyson, Carlyle and Ruskin.

2007 George Saintsbury, rev. of *Thomas Chalmers*. *The New Review* 9 (Jul.), 103.
MOWO's "sympathy is tempered by large flashes of intelligence". The book is readable and will do away our ignorance on Chalmers. MOWO lays too much stress on the Disruption.

2008 Rev. of *Thomas Chalmers*. *The Critical Review* 3 (Jul.), 328.
Eleven lines under "Notices". Considered a worthy study of a great man, with a broad survey of his character and his service to Scotland - although there are inaccuracies.

2009 Rev. of *Thomas Chalmers*. *The Expository Times* 4 (Jul.), 475.
"At the Literary Table - The Books of the Month". The book is written with knowledge and insight, but with many careless mistakes. Yet it is MOWO's most inspiring book, impetuously and eloquently written to create admiration for Chalmers.

2010 Rev. of *Thomas Chalmers*. *The United Presbyterian Magazine* 47 (3rd s. 5) (Jul.), 324.
Six lines. The reviewer is disappointed; MOWO has not done justice to Chalmers.

2011 William Wallace, "The Jubilee of the Free Church", rev. of *Thomas Chalmers* and two other books. *The Academy*, 8 Jul., 27.
MOWO is both enthusiastic and "detached", but the book is derived from Hanna's life of Chalmers, and gives no scope for her special gifts. She is at her best on Chalmers's temperament and on his work for the poor; but she cannot describe his public life.

2012 "The Free Kirk", rev. of *Thomas Chalmers* and two other books. *The Speaker*, 8 Jul., 23.
Considered a "superfine, inadequate, incorrect sketch". MOWO's faults are "unpardonable in a historian", and she condescends to Chalmers; her mind is too conventional to appreciate him or the Free Church.

2013 Rev. of *Thomas Chalmers*. *The Guardian* (London), 12 Jul., 1114.
Twenty lines under "Notices". Amazement at MOWO's continuing versatility, and pleasure at the fascination of her story of Chalmers, whom the reviewer does not entirely admire.

2014 Rev. of *The Heir Presumptive and the Heir Apparent*, new edn. *The Literary World* (London), 11 Aug., 103.
"New Novels and New Editions". Admiration for the study of Letitia, whose "malignity is the perversion" of admirable qualities. MOWO shows "force and pathos", but her concentration on the villainess distracts attention from more admirable characters.

2015 Rev. of *The Sorceress*. *Lady's Pictorial*, 19 Aug., 269. Signed "Blue Stocking".
Twelve lines under "Books of the Day". A conventional sentence on Laura Lance, and praise for Bee and her mother. MOWO is no longer as good as she was, except in her insight into character.

2016 Rev. of *The Heir Presumptive and the Heir Apparent*, new edn. *The Bookman* (London) 4

(Sep.), 187.

Three lines under "New Books and New Editions": critical, but not as severe as 1921.

2017 W. J. Dawson, "Mrs Oliphant: A Character Sketch". *The Young Woman* 1 (Sep.), 399-401.

A very eloquent tribute to MOWO's career. She has maintained a consistent high quality by confining herself to what she knows. Dawson praises the organic unity of her books, her gift for illuminating the commonplace and making a complex structure out of simple material, her "unsuspected depths", her original and memorable characters. He praises *Salem Chapel* in detail, and concludes with admiration for her biographies and for the Florence and Venice books. **

2017a Rev. of *Thomas Chalmers*. *The Tablet*, 9 Sep. 412.

The review is entirely a contrast between what the reviewer sees as a deeply unattractive religious sect, Presbyterianism, and the noble and powerful character of Chalmers, typical of the "rugged strength and fervid energy" of the Scots. Most of the review is a quotation, describing the Disruption, illustrating Oliphant's power for vivid narrative,

2018 Rev. of *Thomas Chalmers*. *The Church Quarterly Review* 37 (Oct.), 247-8.

"Short Notices". Chalmers's story is valuable for its personal interest, and for its clarification of Scottish Presbyterianism. The story of the Disruption is "vividly described". Three quotations, one quite long.

2019 Professor A. J. Church, "Chalmers", rev. of *Thomas Chalmers*. *The Spectator*, 21 Oct., 554-5.

Enthusiasm for Chalmers, with admiration for MOWO's views and her comments on the Disruption. The book is "admirable".

2020 Rev. of *Jerusalem*, new edn. *The Literary World* (London), 27 Oct., 314.

MOWO is defeated by her subject, foolishly scorns Biblical critics, shows no insight, and is "sesquipedalian".

2021 Rev. of *Selections from Cowper's Poems*, reprint. *The School Board Chronicle*, 28 Oct., 441-2.

"English Literature". Admiration for MOWO's understanding of Cowper's strengths and weaknesses as a poet; he is justly given the credit too often confined to Wordsworth. The selection shows good judgement.

2022 "O. O." (W. Robertson Nicoll), rev. of *Jerusalem*, new edn. *The Sketch*, 8 Nov., 98.

"The Literary Lounger". A complaint about the prejudiced preface; MOWO seems more ignorant than she is.

2023 Rev. of *Jerusalem*, new edn. *The Queen*, 18 Nov., 865.

The latter part vividly brings the Gospel story to life with none of the "offensive and hysterical irreverence" often found in contemporary religious writing.

1894

2024 (William Wallace), "Scottish Fiction of Today". *The Scottish Review* 23 (Jan.), 42-58.

Wallace contends that Scottish novelists cannot describe the contemporary scene, but prefer to return to the past or to describe idyllic rural scenes. He applies this generalisation to MOWO, with an analysis of *The Railway Man and his Children* and *Kirsteen*, both of which he admires, the latter probably being her finest Scottish novel. But it is not about contemporary Scotland. James Rowland, the Railway Man, is a fine character, "but there is nothing specially Scottish about him". MOWO is Scottish in her inclination to moralise, in her avoidance of eroticism, and in her Wordsworthian delight in scenery. **

2025 Rev. of *Lady William*. *The Scotsman*, 15 Jan., 3.

"New Novels". Contains typical "sketches of rural life and descriptions of feminine fancies or foibles". The story is mildly frivolous, but with underlying seriousness and some "sarcasm" and humour. High praise for

the rector's household, with detailed comment on the son, the curate, etc.

2026 Rev. of *Lady William*. *The Glasgow Herald*, 18 Jan., 9.
"Novels and Stories". Still no signs of weakening powers, although there is a lack of variety in MOWO's choice of characters. A comment on MOWO's taste for little mysteries, and her gift for describing village society, on which the reviewer goes into detail. The conclusion is considered "unusually vague".

2027 "Scottish Literary Notes". *The London Scotsman*, 20 Jan., 3.
Includes an admiring reference to MOWO, mentioning the serial of *Sir Robert's Fortune* in *Atalanta*.

2028 Rev. of *Lady William*. *The Speaker*, 20 Jan, 82.
"Fiction". Praise for "natural simplicity", and for "delightful social silhouettes" of an isolated community. *Lady William* contains some of MOWO's best work - and yet it is disappointing, because the trivialities of domestic life are overstressed. But the reviewer admires Lady William, her charming daughter, and the exciting mystery over Lady William's marriage.

2029 Rev. of *Lady William*. *The Manchester Guardian*, 23 Jan., 10.
"Novels". Although productivity has damaged her work, MOWO is still uniquely remarkable for "the fecundity of her imagination" and "her artistic self-respect". But the plot of *Lady William* is spoiled by carelessness, and is "nebulous and vague", obscure and implausible. We lack the sense of an artistic whole. Yet the characterisation is as good as ever, and the treatment of mother and daughter has never been surpassed in MOWO's work. An eloquent tribute to the scenes in the cottage. But Artémise is an incongruously melodramatic character. *

2030 Rev. of *Lady William*. *The World*, 24 Jan., 26-7. Signed "P. and Q.".
Fourteen lines under "Pages in Waiting". Largely dismissed as thin, insipid, trivial and dull. But the description of rural life is successful, and the rector's discontented son is "cleverly drawn".

2031 Rev. of *Lady William*. *The Pall Mall Gazette*, 26 Jan., 4.
A generalised comment on MOWO's fondness for quiet domesticity, with characters made interesting in spite of potential banality, although her inclination to triviality is at times tiresome. *Lady William* is "restful and soothing", civilised and lacking in romance, but never dull. Details of the setting and the heroine are noted, and the lack of a love interest; the main interest of the book is its study of village society.

2032 Rev. of *Lady William*. *The Bookman* (London) 5 (Feb.), 159.
"Novel Notes". Praise for the "workmanship" and insight into character. But Wilkie Collins could have improved the plot. There is "effective, yet ... gentle" satire. "She strikes no false notes".

2033 (W. Robertson Nicoll), "The Correspondence of Claudius Clear - Some February Magazines". *The British Weekly*, 1 Feb., 241.
Comments on MOWO's "able but thoroughly ill-natured" article on Dean Stanley in *Blackwood's*; and a sharp protest at her discourteous reference in that article to an unnamed author, identified as Mrs Rundle Charles.

2034 Rev. of *Lady William*. *The National Observer*, 3 Feb., 300.
"Novels and Tales". The novel is "mainly the study of a charming woman", and is remarkably "kindly" and free from the cynicism of recent books. "Virtue is triumphant", and there is enough of a tragic interest to sustain the reader's interest. "The curate's love affair is an amusing sub-plot." Conventional comments on the heroine, her daughter and the male characters.

2034a Rev. of *Lady William*. *The Tablet*, 3 Feb. 170.
One of the finest reviews ever published on an Oliphant novel. The reviewer notes the richness and complexity in a novel which has no "slovenly habit of sketching types rather than living men and women" and is never stale or conventional. He discusses the plot with great subtlety – and here the word "plot" is used more perceptively than it usually is by other reviewers – and he highlights the structural ironies of the story, without using the word irony. But he himself uses irony. A dramatic confrontation scene is written

with "the sort of humour which is perilously near to pathos". The mystery of Lady William's marriage is described very skilfully and perceptively, with stress on the skill with which the facts are concealed from us until the truth can be revealed. And another confrontation scene, in which a character has a crisis of self-knowledge, has "dramatic and sustained intensity." **

2035 Rev. of *Lady William*. *The Whitehall Review*, 3 Feb., 13.

The book could be condensed into two volumes, or even one. The plot is commonplace, with a "tame" dénouement. Leo Swinford is not admired, but Mab is far more interesting than the conventional heroine of fiction. Mrs Brown and Lady William are also admired.

2036 "O. O." (W. Robertson Nicoll) rev. of *Lady William*. *The Sketch*, 7 Feb., 80.

"The Literary Lounger". Praise for the continuing high quality of MOWO's work. *Lady William* is a "vigorous" study of country society, with an admirable group of ordinary, yet "quite distinctive", characters.

2037 (J. M. Collyer), rev. of *Lady William*. *The Athenaeum*, 10 Feb., 175-6.

"New Novels". One of MOWO's finest novels "for variety of character and equability of tone". Her books will survive for her sharply observed and subtly differentiated characters, and for her portrayal of quiet provincial scenes. But "as a romance it is naught". Collyer praises the humorous insight into Mrs Plowden, Leo Swinford, "the best male character", and the heroine Mab. He comments on two effective scenes involving these characters. *

2038 "Scottish Literary Notes". *The London Scotsman*, 10 Feb., 3.

A reference to MOWO's article in *Blackwood's* on Dean Stanley, and to Robertson Nicoll's comment on it (2033), with an endorsement of Nicoll's disapproval.

2039 Rev. of *Lady William*. *The Observer*, 11 Feb., 7.

"New Books". Praise for "vivacity" and "delicate observation of human life". The slight plot is "well worked out". We are reminded of Mrs Gaskell's *Cranford*. MOWO is at her best when describing village society. High praise for the rector and his family, but Leo is "a somewhat unsatisfactory hero".

2040 Rev. of *Lady William*. *The Morning Post*, 12 Feb., 6.

Although the plot is not very credible there are compensations in the "perennial freshness of manner", the fine characterisation and the "careful attention to detail". Lady William is an inconsistent character, and not very attractive, but Mab is delightful, showing MOWO's insight into the young. Mrs Brown is unsatisfactory, at first melodramatic, and then proved harmless.

2041 "Mrs Oliphant's New Novel", rev. of *Lady William*. *The St. James's Gazette*, 15 Feb., 5.

A consistently mocking, though good-humoured, review. It is a "novel without a purpose", it maintains an even, unremarkable tone, the characters and village setting are conventionally predictable, and the style is pleasant.

2042 Rev. of *Lady William*. *The Guardian* (London), 21 Feb., 290.

A superficial review, with conventional praise for the characters and for MOWO's skill in portraying ordinary English life, with some less than ordinary characters. The plot is admired and Lady William is "delightful".

2042a "The Diary of a Gentlewoman", *The Gentlewoman*, 10 Mar., 1894, 296.

A series of poems, including one of four lines on *Lady William*, "a delightful story".

2043 (J. Ashcroft Noble), rev. of *Lady William*. *The Spectator*, 10 Mar., 341-2.

"Three Good Novels". MOWO's true subject is the humours of a little community, as in *Neighbours on the Green*. She is always able to revitalise stale themes by being "subtly truthful". The tiresome plot is fortunately kept in the background, enabling MOWO to concentrate on quiet realism in the creation of atmosphere by "close, sympathetic observation" of the more elusive shades of mood and setting.

- 2044 William Wallace, rev. of *Lady William*. *The Academy*, 17 Mar., 225.
 "New Novels". Wallace sounds a sustained note of disappointment; the material is too conventional, a mere "Trollopian pot-boiler". She is repeating themes that she handled so much better before, and details of the story are left undeveloped and unexplained; Leo and Mrs Brown arouse unfulfilled expectations in the reader. Wallace, however, admires Lady William, Mrs Swinford, Mrs Brown, and Jem.
- 2045 Rev. of *Lady William*. *The Graphic*, 17 Mar., 299.
 "New Novels". The central problem over Lady William's marriage is unconvincing; apart from this the story is a successful one bringing us into intimate acquaintance with a "varied society" and with characters of whom only the enigmatic Mrs Brown is outside the range of ordinary, familiar humanity. MOWO shows to perfection her usual insight into subtleties of personality.
- 2046 Rev. of *Lady William*. *The Westminster Review* 141 (Apr.), 341.
 Eight lines under "Belles Lettres". Conventional praise for an "easily read" story of "quiet village gentility" with successful characterisation.
- 2047 "Barbara" (Arnold Bennett), rev. of *Lady William*. *Woman*, 18 Apr., 7.
 "Book Chat". Bennett considers the novel an example of "refined and delicate naturalism", describing a "half-rural, half-suburban neighbourhood", with character created by little touches. Lady William and her "excellent foil", her daughter Mab, are praised, as are the Plowdens and other characters. But Artémise is too melodramatic, although Bennett finds the mystery about Lady William's marriage convincing. *
- 2048 Rev. of *Lady William*. *The Daily News*, 25 April, 6.
 Included in a long list of novels. Mainly a conventional, admiring annotated list of characters. The novel is a good picture of provincial life, but the secret marriage theme is banal. MOWO, however, makes "old materials look new".
- 2049 "Barbara" (Arnold Bennett), rev. of *The Prodigals and their Inheritance*. *Woman*, 30 Apr., 8.
 "Book Chat". Bennett praises the natural, inevitable development of the plot, which is skilfully interwoven with the theme and characters. Old Chester is praised, and his two sons are a finely contrasted pair; Mrs George Chester is a fine study of weakness mixed with cleverness. *
 (*The Prodigals*, originally published in *Good Cheer* at Christmas 1884, was first published in book form in New York in 1885, by George Munro. This was its first British publication.)
- 2050 W. L. Courtney, rev. of *The Prodigals and their Inheritance*. *The Daily Telegraph*, 4 May, 8.
 "New Novels". Courtney praises MOWO's gift for portraying family hostilities brought about by "conflicts of individual egotisms". He calls her an "introspective" author. He stresses the unpleasantness of all the characters, except Winifred; even her lover is "unamiable [and] bumptious". The book entirely lacks humour, but it is admirably constructed. *
- 2051 Rev. of *The Prodigals and their Inheritance*. *The Scotsman*, 7 May, 3.
 "New Novels". The novel concerns "the vanity of the self-made man's ambition" and the foolishness of paternal tyranny. The heroine and her brothers are successful studies of characters reacting to "trying circumstances".
- 2052 Rev. of *The Prodigals and their Inheritance*. *The World*, 9 May, 30. Signed "P. and Q.". A condescending review, implying pleasant aimlessness. The plot is considered obvious and predictable, and the characters are uninteresting.
- 2053 Rev. of *The Prodigals and their Inheritance*. *The Glasgow Herald*, 10 May, 9.
 "Novels and Stories". "[S]light", but with the characteristic Oliphant "delicacy of touch". Winnie resembles Mary in *The Heir Presumptive*. Most of the review is devoted to Miss Farrell the governess, who is "almost worthy of Jane Austen".

- 2054 Desmond B. O'Brien, rev. of *Lady William. Truth*, 10 May, 1087.
Three totally dismissive lines under "Letters on Books".
- 2055 Rev. of *The Prodigals and their Inheritance. The Speaker*, 12 May, 536.
"Fiction". MOWO always makes her characters live, and her novels are always well balanced. But the characters are extremely unpleasant, and the heroine and her lover are no compensation. The reviewer admires the handling of the unjust will.
- 2056 "Mrs Oliphant's Latest", rev. of *The Prodigals and their Inheritance. The Daily Chronicle*, 16 May, 3.
Considered a failure because MOWO's chosen subject does not fit her particular gifts, and she is over-refined in her detailing. Her talent is for domestic comedy, with skilfully structured characters; but her methods of delicate characterisation will take effect only if she chooses "strong, complex, or sympathetic" characters, and none of those in *The Prodigals and their Inheritance* are of that nature. The brothers are despicable, Winnie is uninteresting, the other characters are "sketchy" or "shadowy", and the conclusion is unsatisfactory. *
- 2057 Rev. of *The Prodigals and their Inheritance. The Morning Post*, 19 May, 6.
"Recent Novels". Winnie is considered an "irrational" and "trying" heroine, but quite a modern girl. Her brothers are "excellently contrasted" - but none of the characters is attractive. There is "ingenious simplicity" in resolving the difficult problem of the will
- 2058 Rev. of *Lady William. The Saturday Review*, 19 May, 529-30.
"Novels". Prolonged complaint of improbabilities and of inadequate explanation of the mysteries. Leo Swinford's love for Lady William is a misleadingly undeveloped theme in the narrative. Yet the minute detailing of the picture of parish life and the richness of the minor characters are admirable, and Jim Plowden's family conflict is enjoyable comedy.
- 2059 Rev. of *Lady William. The Oxford Magazine*, 23 May, 348.
The novel is a pleasure to read for its "healthy sentiment" after the introspective and cynical novels the reviewer has been reading; it is about ordinary men and women. But the question of the marriage makes a very objectionable and unconvincing plot, and there is excessive emotion in some scenes. But the book is "delightful to read".
- 2060 "The Apple of Discord", rev. of *The Prodigals and their Inheritance. The St. James's Gazette*, 23 May, 5.
A comparison with Fergus Hume's *The Best of her Sex*. The heroine is admired as being quite unlike a stereotype heroine; and the story and characters are vigorous and truthful. Otherwise a conventional plot summary.
- 2061 Rev. of *The Prodigals and their Inheritance. Vanity Fair*, 24 May, 337-8.
"Books to Read and Others". MOWO always has the gift for an easy narrative flow; and the story of this novel is "a detail" effectively developed through two volumes. She can enlighten us on her characters by carefully chosen scenes. But the men are all contemptible and the story is in the end "unattractive [and] uninteresting".
- 2062 (J. M. Collyer), rev. of *The Prodigals and their Inheritance. The Athenaeum*, 26 May, 675.
"New Novels". The novel is "absolutely without incident" and shows signs of exhaustion. The heroine's distresses are too prolonged in such an insubstantial story, and, though the characters are skilfully and "cynically" portrayed, the book in the end is unsatisfactory.
- 2063 Rev. of *The Prodigals and their Inheritance. The Daily News*, 29 May, 6.
"Novels". Largely a conventional plot summary, with conventional admiration for humour, for "force and pathos", and for all the characters. It is not her finest book, but "deft and distinguished".

2064 Rev. of *The Prodigals and their Inheritance*. *The Manchester Guardian*, 29 May, 10.
"Novels". This is "poor stuff" after *Phoebe, Junior* and *Lady William*; MOWO is a "woman of genius" who sometimes "sell[s] her artistic birthright". Some grudging praise for the characters and for MOWO's ironic view of human nature; but the story is improbable and tedious, and the heroine and her lover are conventional and uninteresting.

2065 Rev. of *A Son of the Soil*, new edn. *The British Weekly*, 31 May, 86.
Five politely friendly lines under "Our Bookshelf".

2065a "Under Cover", *The Gentlewoman*, 2 Jun., 240.
Includes a brief review of *The Prodigals and their Inheritance*. By "Sub Rosa".
A very hostile review. Will distress Oliphant's admirers. It shows the effects of "fatal facility" and "futile fecundity". (This was Oliphant's least popular novel, but no other review was as bad as this. No details of the book are given to justify such disapproval.)

2065b Rev. of *The Prodigals and their Inheritance*. *The Tablet*, 2 Jun., 849.
Although the reviewer admires the insight into the misguided and foolish father Mr Chester, he considers the book to be an artistic failure. All the characters are unpleasant and even the heroine is "provokingly wrong-headed". The ending is an entirely unacceptable resolution to her problems. The reviewer notes examples of "humour", by which he clearly means irony.

2066 Rev. of *The Prodigals and their Inheritance*. *The Literary World* (London), 8 Jun., 528.
A most unattractive novel, with three extremely objectionable men, though successfully differentiated, an ineffective heroine, unrelieved colours, and an "artistically untrue" story.

2067 "Of the Old School", rev. of *The Prodigals and their Inheritance*. *The Pall Mall Gazette*, 21 Jun., 4.
MOWO is considered old-fashioned, writing for mere amusement, and superficial and "soothing". She tells a good story, with good dialogue and wise reflections; but she never enters deeply into her characters, nor relates them to the realities of the world, nor makes them distinctive. "They are nothing but formulas" and are merely characters in a story.

2067a "The Idyll of the Hour", *The Gentlewoman*, 23 Jun 1894, 835.
In this humorous essay about tableaux as public/private entertainments there is a reference to Lucilla Marjoribanks dressing to be in harmony with her surroundings – or, rather self-contradictorily, to highlight her contrast with them. (Compare item 472b.)

2068 (J. Ashcroft Noble), rev. of *The Prodigals and their Inheritance*. *The Spectator*, 30 Jun., 906.
"Recent Novels". MOWO shows her knowledge of life and her "workmanship", but most of the characters are intolerably unattractive, and the likeable ones lack "solidity and colour"; and the "low sordidness" of the second volume is depressing. Some minor, but unfunctional, characters are admired.

2069 Rev. of *The Prodigals and their Inheritance*. *Black and White*, 7 Jul., 10.
"Mrs Oliphant always draws a prodigal well - this time she draws two". Largely a conventional plot summary. The ending of the book is praised, and also the scenes between George and his wife and Tom and his sister.

2070 Rev. of *The Prodigals and their Inheritance*. *Lady's Pictorial*, 7 Jul., 34. Signed "Blue Stocking".
Sixteen lines under "Books of the Day". It is a mere pot-boiler; but MOWO's worst is better than the best of some "dull, or illiterate, or improper" novelists.

2071 Rev. of *The Prodigals and their Inheritance*. *The National Observer*, 14 Jul., 229.
"Fiction". The reviewer offers a very high estimate of MOWO's gifts before dismissing *The Prodigals* as a

pot-boiler without any characters with whom the reader can become involved, not even the exasperating heroine. The characterisation and the style are as successful as ever, but the book remains a failure.

2072 Rev. of *The Prodigals and their Inheritance*. *The Saturday Review*, 14 Jul., 47.
"Novels". The reviewer finds the will upon which the plot turns questionable, and makes hostile comments on each of the characters in the story: hero, heroine, father, brothers and sister-in-law. Only the governess is a tolerable character. "The novel is essentially of the machine-made kind", with contrived and conventional plotting.

2073 Rev. of *The Prodigals and their Inheritance*. *You and I*, 26 Jul., 410.
"The Week's New Books". Considered "unpleasant" and "distinctly disappointing", though "realistically told". The attention is focussed too much on the "sordid" characters, and MOWO's skill scarcely prevents it from being "repulsive".

2074 Rev. of *The Prodigals and their Inheritance*. *The Guardian* (London), 8 Aug., 1229.
Eighteen lines under "Novels". A very insubstantial novel, but the heroine and her governess are gracefully portrayed. The prodigals are "disagreeable and unworthy". The reviewer notes a structural irony (without using the word).

2075 W. L. Courtney, rev. of *A House in Bloomsbury*. *The Daily Telegraph*, 17 Aug., 7.
"Recent Literature". MOWO has told a complicated story not entirely lucidly and without the "constructive symmetry" of some earlier novels. Yet she is unsurpassed as "an accomplished and introspective delineator of human nature". The characters in *Bloomsbury* are very striking, especially Miss Bethune and Gilchrist, an effective mixture of contrasting qualities. But Dora is a stupid and childish heroine.

2076 Rev. of *The Prodigals and their Inheritance*. *The Graphic*, 18 Aug., 196.
"New Novels". This is "simply a little legal anecdote", with an ingenious problem about a will. The characters merely play functional roles in the puzzle and are not individualised, and some are very unattractive, such as the lover and the solicitor.

2077 Rev. of *A House in Bloomsbury*. *The Scotsman*, 20 Aug., 2.
"New Novels". Not MOWO's best, but well told and with good characters, and MOWO's usual gift for analysis of the minds of ordinary people, but here she does not carry her obsession with motivation to unreasonable lengths. A long summary of the two plots, noting that there is no love story, and that the theme of the story is the mental development of the heroine Dora.

2078 Rev. of *A House in Bloomsbury*. *The Glasgow Herald*, 23 Aug., 7.
"Novels and Stories". A comparison with a novel by Balzac about a boarding house. But Dora is not a Balzacian heroine, and resembles Mab in *Lady William*. She is hard and self-righteous - and a real character. Typically the first volume raises expectations which the second volume does not satisfy. Miss Bethune is considered improbable and her Scottish dialect not quite accurate.

2079 (Arnold Bennett), rev. of *A House in Bloomsbury*. *The Westminster Gazette*, 24 Aug., 3.
"Novels of the Week: Books to Order from the Libraries and Others". Although MOWO can scarcely give much time to the careful planning of her novels, still they always show distinctive qualities of imagination and style. *Bloomsbury* has a troublesome and scarcely convincing plot, with the parallel between a deserted husband and a deserted wife. Mannering's vindictiveness to his wife is intolerable, and Miss Bethune's story is scarcely credible. But Bennett praises two ironic moments, in which MOWO shows at her best: Miss Bethune's determination to claim as her son a young man who cannot be so, and Dora's refusal to respond lovingly to her newly discovered mother. The marital ending to a novel previously with no love in it is a weak concession to convention. *

2080 Rev. of *A House in Bloomsbury*. *The Daily Chronicle*, 25 Aug., 3.
"New Novels". In spite of MOWO's usual "close and accurate observation" the characters are not individualised and the heroine is "not realised". There is nothing dramatic, and the narrative of past events is ineffectual. But Miss Bethune is an admirable character, both pathetic and humorous. Only Gissing could

have made the drab boarding house setting interesting.

2081 Rev. of *Lady William*. *The British Weekly*, 30 Aug., 294.
Nine lines under "Our Bookshelf". Although "a good characteristic story", regrettably it is not as good as it could be. A neat list of special Oliphant qualities.

2082 Rev. of *A House in Bloomsbury*. *The Bookman* (London) 6 (Sep.), 183.
"Novel Notes". A very severe review; "a desperately unsuccessful attempt", with a "highly improbable and very foolish plot", with its double mystery. The domestic scenes are "flat enough" and the heroine is "insufferable". MOWO has ceased to take her craft seriously.

2083 Rev. of *A House in Bloomsbury*. *The Speaker*, 1 Sep., 250-1.
"Fiction". A prolonged summary of the Mannering story, with brief reference to Miss Bethune. A less successful plot than usual but there are no signs of failing powers, and MOWO shows her usual "dexterity in execution and delicacy of spirit".

2084 "Bookland in Brief". *The Star*, 1 Sep., 4.
Includes a comment on the conclusion of *Sir Robert's Fortune in Atalanta*.

2085 "O. O." (W. Robertson Nicoll), "The Literary Lounger". *The Sketch*, 5 Sep., 333.
Includes a complimentary reference to MOWO's recent work.

2086 "Barbara", rev. of *A House in Bloomsbury*. *Woman*, 5 Sep., 8.
"Book Chat". Admiration for MOWO's "uniform excellence"; *Bloomsbury* is marked by "literary tact" and by her characteristic "restraint" and literary skills. It is a quiet, sweet-flavoured, undramatic story with a set of characters successfully intertwined with one another. Miss Bethune and her maid Gilchrist are the finest characters in the book.
(In earlier and later issues of *Woman* the by-line "Barbara" was used by Arnold Bennett (2047, 2049, 2123, 2182, 2258, 2424), but not here, as Bennett's review of *A House in Bloomsbury* had appeared in *The Westminster Gazette*, 2079.)

2087 Rev. of *A House in Bloomsbury*. *The Daily News*, 7 Sep., 6.
"Novels". MOWO's remarkable gifts - her "powers of observation" - are here wasted on a "trifling" theme. Mr Mannering is interesting, but only a passive figure, Dora is unlikeable. But Miss Bethune and her maid are attractive for their humour and pathos, and Miss Bethune's frustrated motherhood is "touching".

2088 Rev. of *A House in Bloomsbury*. *The Literary World* (London), 7 Sep., 158.
"New Novels". This is a study of quiet unsensational tragedy; MOWO handles difficult situations with delicacy, for example Miss Bethune's delusion that she has found her son. MOWO is admired for wishing to rehabilitate Bloomsbury.

2089 (Arnold Bennett), rev. of *A House in Bloomsbury*. *The Westminster Budget*, 7 Sep., 442.
Reprint of 2079.

2090 Rev. of *A House in Bloomsbury*. *The Morning Post*, 8 Sep., 2.
Nineteen lines under "Recent Novels". There has lately been a decline in MOWO's work, but there are "touches of pathos and refined humour", and Dora is an attractively unconventional heroine. But the plot is confused and it is absurd to have two mothers craving for a lost child.

2091 Rev. of *A House in Bloomsbury*. *The Observer*, 9 Sep., 7.
"Fiction". MOWO always maintains high standards, a consistency and unity of tone and style. In *Bloomsbury* the reader is closely involved in the lives of commonplace characters, in spite of strained probabilities (two deprived mothers). The maternal feelings of Miss Bethune are admired and ironies are noted. Praise for the careful use of contrast.

2092 Rev. of *A House in Bloomsbury*. *The Manchester Guardian*, 11 Sep., 10.

"Novels". The reviewer concentrates on the "overplus of maternal mystery" - the artificial and "absurd" parallel stories of deprived mothers which go on to excessive length. Mr Mannering's story is convincing, but cluttered with detail.

2093 "Bloomsbury Beatified by Mrs Oliphant", rev. of *A House in Bloomsbury*. *The St. James's Gazette*, 11 Sep., 5.

MOWO has glamourised a dull part of London and thus shows that she can still find new themes. The maid Gilchrist is a fascinating character study. Apart from this the review is a gushingly admiring summary of the story.

2094 "O. O." (W. Robertson Nicoll), rev. of *A House in Bloomsbury*. *The Sketch*, 12 Sep., 378. Nicoll complains that the story descends to the level of Mrs Molesworth; MOWO has lately been "harmless ... wholesome and amiable".

2095 (J. M. Collyer), rev. of *A House in Bloomsbury*. *The Athenaeum*, 15 Sep., 347. "New Novels". The novel is characteristically "in a minor key" and is MOWO's best story since *Lady Jane* (i.e. *The Duke's Daughter*). Praise for the lodging-house setting, for the vivid portraits (Miss Bethune, Mannering, the doctor), and for "dramatic power". Admiration also for the benevolent deceit at the end of the story.

2095a "Under Cover", *The Gentlewoman*, 22 Sep., 256. Includes a review of *A House in Bloomsbury*.

A startlingly severe review, accusing Oliphant of being "dull" and filling up space to bulk out her book, with plot irrelevancies and largely uninteresting characters. There must have been a total change of mind after this as *Bloomsbury* is singled out for praise in the obituary. And on 6 October (p. xliii in the Supplement, otherwise 103) *The Gentlewoman* published an advertisement for *Bloomsbury's* second edition, in a list of Hutchinson's publications, quoting high praise from *The Athenaeum*. This must have been an indirect way of reversing their harsh judgment.

2096 Rev. of *A House in Bloomsbury*. *The National Observer*, 22 Sep., 489.

"Fiction". The story is well meant but dull, with a "feeble and trifling" plot, very verbose and over-emotional, and worked out with unusual carelessness. There are too many improbabilities, Miss Bethune's story is incredible, and the heroine is irritating. Doctor Roland and Gilchrist are the best characters in the book.

2097 Rev. of *A House in Bloomsbury*. *The Guardian* (London), 26 Sep., 1467.

Twelve lines under "Novels". MOWO's gift for drawing character is undimmed, and all the characters are real to the reader. There is little excitement, and little plot, but it is an enjoyable novel.

2098 (J. Ashcroft Noble), rev. of *A House in Bloomsbury*. *The Spectator*, 29 Sep., 408.

"Recent Novels". Noble stresses the theme of motherhood - a characteristic theme of the 1890s, making MOWO truly contemporary. But it is implausible to have two bereaved mothers in one lodging house; MOWO is artificially using "obtrusive symmetry". But her gift for characterisation, her "fine sympathetic touch", humour and pathos are much in evidence. Noble praises Mr Mannering and "Mrs Oliphant's Scotchwomen".

2099 Rev. of *A House in Bloomsbury*. *The Saturday Review*, 29 Sep., 361-2.

"Novels". MOWO has produced a pleasant novel, with a "transparent" plot, free from recent obsessions. It is almost a novel without a hero. The reviewer notes the double maternal theme; but the two mothers are treated differently, avoiding coincidence. Miss Bethune, Mannering and Gilchrist are fine characters, and the style is "correct and pleasant".

2100 Rev. of *A House in Bloomsbury*. *Vanity Fair*, 11 Oct., 250.

"Books to Read and Others". "[A] well-constructed, if not very original story" about ordinary people, with little plot, but simply a study of the interaction of a group of characters leading to a neatly worked out happy ending, with all problems solved.

- 2101 Rev. of *A House in Bloomsbury*. *The Queen*, 13 Oct., 645.
 "Novels of the Day". Enthusiasm for the equable tone, the "inexhaustible humour" - so superior to the stereotyped themes of the New Writer - and the "humorous resignation" of MOWO's work. The reviewer admires all the characters, and the story, though not very probable, is admired. Miss Bethune is worthy of the Carlingford series.
- 2102 George Saintsbury, rev. of *A House in Bloomsbury*. *The Academy*, 20 Oct., 300.
 "New Novels". Saintsbury praises the "masterly" "studies of elderly Scotch womankind", but is unable to praise anything else. MOWO has lately been driving herself too hard with insensitive work, but one must admire her industry.
- 2103 Rev. of *A House in Bloomsbury*. *The Weekly Sun*, 21 Oct., 4.
 "Books and Book Gossip". MOWO deserves a high place in English literature, but not with this book. There are "some interesting sketches of life" in a lodging house, and one can believe that people like living there. But the story is dull, and the hero and heroine are not attractive.
- 2104 Rev. of *A House in Bloomsbury*. *The Graphic*, 27 Oct., 496.
 "New Novels". Fifteen lines; the characters are lifelike, but their "interlocked stories" are improbable. The reviewer praises the pathos and the vivid portraiture, admiring the "grotesque" irony of Miss Bethune's almost willing self-deception.
- 2105 Rev. of *Who Was Lost and is Found*. *The Glasgow Herald*, 3 Nov., 7.
 "Novels and Stories". MOWO excels in the description of quiet Scottish life; Mrs Ogilvy and her household are entirely authentic. She deals with confidence with domestic tragedy, the return of the prodigal. Mrs Ogilvy is another delightful Oliphant old lady, but her son and the other characters are of little interest.
- 2106 Rev. of *Lady William*, new edn. *Lady's Pictorial*, 3 Nov., 659. Signed "Blue Stocking".
 Seven lines under "Books of the Day"; there are no signs of exhaustion, and the padding is "admirable".
- 2107 Rev. of *Who Was Lost and is Found*. *The Scotsman*, 5 Nov., 4.
 "New Novels". Highly praised as evidence of MOWO's versatility, and for its "fine studies of character" in peaceful scenes and its skill in leading up to its tragic ending. Unfortunately Mrs Ogilvy's son is quite unattractive, and the minister is "a laughing-stock".
- 2108 Rev. of *Who Was Lost and is Found*. *The Observer*, 7 Nov., 7.
 "Recent Fiction". MOWO's return to Scottish scenes is welcomed, and the reviewer pays an eloquent tribute to the theme of maternal love. There is true pathos, not a mere "facile appeal to our sympathies"; it derives from the unpredictability of human life. Mrs Ogilvy is one of MOWO's most memorable characters, whose sad story is very powerfully told. The American desperado is entirely convincing. The book shows "the certain touch of a master hand". *
- 2109 "Literary Notes". *The New Age*, 15 Nov., 106.
 Includes a note on MOWO's methods of working.
- 2110 Rev. of *The Prodigals and their Inheritance*. *The Westminster Gazette*, 16 Nov., 2.
 "Two Novels". "[A] study rather than a story". A bald plot summary, with a sceptical comment on legal accuracy. Praise for the characterisation, and for MOWO's "distinction of thought and style", however thin her subject. Admiring comment on various characters, noting the mixture in them of good and bad.
- 2111 (J. M. Collyer), rev. of *Who Was Lost and is Found*. *The Athenaeum*, 17 Nov., 671.
 "New Novels". MOWO shows her usual gift for portraying Scottish character; but the sensationalism of the villain Lew is a startling innovation. Yet Lew is a fine and tragic character. High admiration for Mrs Ogilvy and the moving theme of motherhood.

- 2112 Rev. of *The Prodigals and their Inheritance. The Queen*, 17 Nov., 879.
"Novels of the Day". "[A] slight but striking sketch", unweakened by unnecessary detail. All the characters are sharply and economically individualised. An enthusiastic comment on the heroine's dilemma.
- 2113 "Literary Notes and News". *The Westminster Gazette*, 17 Nov., 3.
Includes a paragraph on MOWO's productivity, listing her three recent novels and her forthcoming *Age of Queen Anne*, and a book on The French Riviera. (The Riviera book, a collaboration between MOWO and her son Francis Romano Oliphant, never appeared because FRO had died in October, leaving the book unfinished. See Colby, *The Equivocal Virtue*, item 2763, 223-4.)
- 2114 Rev. of *Who Was Lost and is Found. The World*, 21 Nov., 29. Signed "P. and Q."
Eleven lines under "Pages in Waiting". Praise for the beautiful study of maternal love in Mrs Ogilvy, the realistic portrayal of her son, the "lawless attraction of the bold villain", and the "flirtatious parson".
- 2115 Rev. of *The Prodigals and their Inheritance. The Westminster Budget*, 23 Nov., 961.
"Two New Novels". Reprint of 2110. Followed, at the foot of the column, by a reprint of 2113.
- 2116 Rev. of *Who Was Lost and is Found. The Morning Post*, 24 Nov., 6.
"Recent Novels". High praise for the tone of the novel, for its portrayal of Scottish character, for the truly Christian Mrs Ogilvy, for the movingly realistic study of her son, and for the depth of feeling. The American is the least convincing character, but he does produce one powerful confrontation scene.
- 2117 Rev. of *Who Was Lost and is Found. The Daily Chronicle*, 28 Nov., 3.
"By Well-known Women". Mrs Ogilvy is a "masterly" study of character, complex and fascinating, and the episode of her son's return is one of MOWO's finest pieces of writing. Her confrontation with Lew is deeply moving, and Lew is a convincing character.
- 2118 Rev. of *Who Was Lost and is Found. The Pall Mall Budget*, 29 Nov., 18.
Seven lines under "Reveries of a Reviewer - Of Novels". An unexpected intrusion of weak and inappropriate melodrama into domestic themes. But Mrs Ogilvy is a "loveable" character.
- 2119 Rev. of *Who Was Lost and is Found. The Literary World* (London), 30 Nov., 426.
"Two Novels". High praise for the earlier part of the book, with its insight into Mrs Ogilvy's disillusion with her son. But the outlaw is a failure, quite beyond MOWO's powers, and the plot is very improbable. The marriage of the worthless son is a misguided ending.
- 2120 (A. Innes Shand), "In Maga's Library". *Blackwood's Magazine* 156 (Dec.), 854-77.
Includes reviews of *Who Was Lost and is Found*, *A House in Bloomsbury*, and *The Cuckoo in the Nest*, 873-77. Shand pays a tribute to MOWO's son Francis, recently dead, and then discusses the theme of motherhood in the first two novels, with an eloquent tribute to Mrs Ogilvy in *Who Was Lost*, and to Miss Bethune in *Bloomsbury*, and to MOWO's gift for portraying complex, uncaricatured Scots. Miss Bethune's delusive consolation with one who is not her son seems psychologically dubious; and her setting is much less rich than Mrs Ogilvy's. Shand then gives an appreciative analysis of Mr Mannering in *Bloomsbury* and of Patty in *Cuckoo*.
- 2121 Rev. of *Who Was Lost and is Found. The Graphic*, 1 Dec., 634.
"New Novels". As good as *Carlingford*, but different. The reviewer admiringly discusses the theme of maternal love triumphant over disillusion, notes the irruption of violence into rural peace, and approves of the ending where the son remains unreformed, but the mother has acquired wisdom.
- 2122 Rev. of *Who Was Lost and is Found. The Daily News*, 5 Dec., 7.
"Novels". The novel proves that MOWO's talents are unimpaired; it has a distinctive Scottish flavour and a strong atmosphere. The reviewer pays an eloquent tribute to Mrs Ogilvy and her household, and to the theme of motherhood. The son and his "evil genius" Lew are equally successful.
- 2123 "Barbara" (Arnold Bennett), rev. of *Who Was Lost and is Found. Woman*, 5 Dec., 6.

Bennett is amazed at MOWO's continuing excellence. This is an even finer book than *Bloomsbury*, "more compact and homogeneous". High praise for the "idyllic" setting, and for the poignant treatment of the mother-and-son theme. Susie, the minister's daughter, is quiet, but "vivid and memorable".

2124 "Blood and Blizzard", rev. of *Who Was Lost and is Found* and two other novels. *The Pall Mall Gazette*, 11 Dec., 4.

The novel is a mixture of "subdued and delicate domesticity" and rough melodrama, and the two do not mix. Mrs Ogilvy is admirable, and the American intruder is exciting. The novel is admirably unself-conscious. cf. 2118.

2125 Rev. of *Historical Sketches of the Age of Queen Anne*. *The Times*, 21 Dec., 3.
"Books of the Week". The reviewer comments on MOWO's "facile narrative and skilful presentation", but sees no special reason for publishing the book.

2126 Rev. of *The Age of Queen Anne*. *The Glasgow Herald*, 22 Dec., 9.
"Miscellaneous Books". Not really historical, but an enjoyable study of personalities. There is nothing new, but a vivid picture of the age, treating the subjects charitably, and particularly successful with the writers.

2127 Rev. of *Who Was Lost and is Found*. *The Speaker*, 22 Dec., 695.
"Fiction". A fine example of MOWO's late manner, with a note of "melancholy resignation" acquired over the years. Her characters are her mouthpiece for her wise thoughts. The reviewer praises the mother-and-son theme, the characteristic Oliphant heroine, and the beauty of the atmosphere. He then goes on to review an S. R. Crockett novel and to compare Crockett and MOWO as Scottish novelists.

2128 Rev. of *The Age of Queen Anne*. *The Scotsman*, 24 Dec., 3.
"New Books". Beautifully written, though not particularly original. The reviewer notes some feminist views. Otherwise a mere list of the articles.

2129 Rev. of *The Age of Queen Anne*. *The Daily News*, 26 Dec., 6.
"New Books". Pleasantly written, but the scholarship is superficial, and there are hasty writing and inaccuracies.

2130 Rev. of *Who Was Lost and is Found*. *The Manchester Guardian*, 26 Dec., 7.
"Novels". Admiration for the "pathos of detail", and for the authenticity of all the Scottish characters, especially Mrs Ogilvy, and for the setting. The villain and the adventuress are more conventional, but vigorously portrayed. The book is "less of an improvisation" than her recent books.

2131 Rev. of *The Age of Queen Anne*. *The Manchester Guardian*, 27 Dec., 7.
"Books of the Week II". Pleasantly written, but too ornate in style, lacking in originality, "sketchy", at times inaccurate, and serving no purpose.

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2131a John Skelton, *The Table-talk of Shirley: Reminiscences of and letters from Froude, Thackeray, Disraeli, Browning, Rossetti, Kingsley, Baynes, Huxley, Tyndall and others* (Edinburgh : W. Blackwood & Sons).
Contains many references to Oliphant, deploring her many literary blind spots, but analysing her special qualities as a novelist.

2132 Rev. of *Who Was Lost and is Found*. *The Bookman* (London) 7 (Jan.), 122.
"Novel Notes". Short but enthusiastic; high praise for "probability" and "workmanship", and for Mrs Ogilvy.

2133 Rev. of *The Age of Queen Anne*. *The Scottish Review* 25 (Jan.), 188.
Attractive and entertaining; offers nothing new, but the narrative and portraiture are admirable.

- 2134 Rev. of *Who Was Lost and is Found*. *The Guardian* (London), 2 Jan., 23.
"Novels". Very eloquent praise for the portrait of Mrs Ogilvy; the book is "a life study of a single character", and Mrs Ogilvy one of the finest characters in fiction. The book is very poetical and very Scottish. The other characters are good, but less detailed and the son is not entirely intolerable.
- 2135 Rev. of "*Dies Irae*". *The Glasgow Herald*, 3 Jan., 2.
"Miscellaneous Books". An original idea "worked out with ... imaginative skill", with the lesson of the need for love for one's kind. It will reach many consciences and show how the poor live. ("*Dies Irae*", *the Story of a Spirit in Prison*, was published anonymously, and no reviewer identified its author.)
- 2136 Rev. of *The Age of Queen Anne*. *The Saturday Review*, 5 Jan., 23-4.
"New Books and Reprints". The reviewer welcomes the restoration of the book from its American abridgement, and praises the "animated" style, the "discriminating ... judgement" and the "fine literary sense". Admiration for MOWO's views of Swift, Defoe and Penn.
- 2137 "In Delicate Porcelain", rev. of *Who Was Lost and is Found*. *The St. James's Gazette*, 8 Jan., 5.
A novel with an old-fashioned technique: a clearly defined plot and characters. Mrs Ogilvy is "a masterpiece of delicate portraiture", and the novel is of necessity "melancholy" and "pathetic" because of its disillusioned view of life; thus it is not an "exhilarating" story, but the characterisation is excellent.
- 2138 James Stanley Little, rev. of *Who Was Lost and is Found*. *The Academy*, 12 Jan., 31.
Plot summary, with stress on Mrs Ogilvy's suffering and patient endurance; the novel is a closely observed study of maternal love and self-sacrifice, and is "sweet and womanly".
- 2139 Rev. of "*Dies Irae*". *The Manchester Guardian*, 15 Jan., 9.
Twelve lines under "Books of the Week". The reviewer identifies the theme of progress from sentimental philanthropy to true compassion, and praises the book's style and its idealism.
- 2140 Rev. of *The Age of Queen Anne*. *The Queen*, 19 Jan., 126.
A discussion of MOWO's views of Queen Anne and her preference for Sarah Churchill. Enthusiasm for the book, with brief comments on the articles.
- 2141 Rev. of *Who Was Lost and is Found*. *The Westminster Gazette*, 23 Jan., 3.
"Two Recent Novels". MOWO praised for avoiding the clichés of the returning prodigal, for creating quiet, restrained tragedy, for "analysis of character and feeling", and for "delicate humour". Mild comment on the villain, and ironic comment on the conventional marital ending.
- 2142 Rev. of *The Age of Queen Anne*. *The Morning Post*, 24 Jan., 3.
There is nothing new, but the book is lively and never "trite or trivial". MOWO is not a historian, but a storyteller, and is often "brilliant in her surprises". But she does not understand Swift.
- 2143 Rev. of *Who Was Lost and is Found*. *Black and White*, 26 Jan., 120.
Mrs Ogilvy is perhaps the finest of MOWO's many fine studies of old ladies, who all belong to a clearly defined type. Her confrontation with the American bandit may have been suggested by a story of Bret Harte's, and is impressive; but the climax is "stagy", as is everything connected with Mrs Ainslie, who is a serious weakness in the book.
- 2144 Rev. of *Who Was Lost and is Found*. *The Queen*, 26 Jan., 174-5.
A combination of "the mildest domesticity and the Newgate calendar". The reviewer pays an eloquent tribute to Mrs Ogilvy, but finds Robbie detestable and his reform at the end unconvincing. The story tends to go on too long and to become tiresome.
- 2145 Rev. of "*Dies Irae*". *The Bookman* (London) 7 (Feb.), 159.
Two lines, identifying the message, under "The New Books of the Month".

- 2146 Rev. of *The Age of Queen Anne*. *The Westminster Review* 143 (Feb.), 220.
"History and Biography". Ten lines of praise for the style; the book offers nothing new, but it is "trustworthy".
- 2147 Rev. of *The Age of Queen Anne*. *The Literary World* (London), 1 Feb., 98-9.
MOWO praised for her "picturesque" style and for her lack of pretentiousness and pomposity. High praise for the Queen Anne and Duchess of Marlborough chapters, also for the Penn chapter.
- 2148 Rev. of *The Age of Queen Anne*. *The National Observer*, 2 Feb., 330.
"Old and New". The subject and treatment are "obvious" and the book is too speculative but "reasonably accurate", has considerable insight into motive, and does not judge the past by nineteenth-century standards. Better on the Duchess of Marlborough than on Addison or Defoe.
- 2149 Rev. of *The Age of Queen Anne*. *The Review of Reviews* 11 (Feb.), 192.
Seventeen lines under "Our Monthly Packet of Books", praising the historical and biographical value of the book and its "insight into character". The Penn, Swift, Defoe, and Addison chapters most admired.
- 2150 Marcus Dods or Ian Maclaren or James Denney, rev. of "*Dies Irae*". *The British Weekly*, 7 Feb., 254.
"Theology". Reviewed with another book, both being "parabolic dreams" and both admired.
- 2151 "The Days of Queen Anne", rev. of *The Age of Queen Anne*. *The Graphic*, 9 Feb., 160.
The reviewer admires the book, although MOWO does not understand eighteenth-century politics. She has the novelist's eye, for example when writing of Swift, and interprets historical characters through their domestic lives and affections.
- 2152 George Cotterell, rev. of "*Dies Irae*". *The Academy*, 16 Feb., 146.
Praise for "vividness and feeling", for the message of compassion for humanity, and for the portrayal of the suffering heroine. But the book ought not to be anonymous, and the jerky style is irritating.
- 2153 Rev. of "*Dies Irae*". *The Literary World* (London), 22 Feb., 175.
"Trifles". A superficial review, noting the book's earnest moral purpose: the revelation of the heroine's inadequate life when on earth.
- 2154 Hiram Tattersall, rev. of *The Age of Queen Anne*. *The Academy*, 2 Mar., 185-6.
The value of the book is literary, rather than historical, since MOWO has no gifts as an independent researcher. But on the whole her judgements are sound, and characterised by a novelist's insight into character. Her approach is at times confused and "lacking in moral judgement"; but on Swift, Defoe and Addison she is good, and unbiased, although too severe on Defoe. Her feminist views are examined. *
- 2155 (Colonel (Francis Richard Charles?) Grant), rev. of *The Age of Queen Anne*. *The Athenaeum*, 9 Mar., 306.
MOWO writes well and the book is "cleverly done"; but Grant is not impressed. He examines her views of Queen Anne and the Duchess of Marlborough, of Defoe and of Swift, and ignores the other chapters. The Defoe and Swift articles are admired; but the book was not needed.
- 2156 Rev. of "*Dies Irae*". *The Weekly Sun*, 17 Mar., 2.
"Books and Book Gossip". High praise for "bold imagery and a tender and lofty spirituality", for its "eloquent" message, and for its "almost divine compassion". Two long quotations, one illustrating the lives of the poor.
- 2157 Rev. of *The Age of Queen Anne*. *The Guardian* (London), 27 Mar., 478.
Seventeen lines under "Notices"; the book is considered superficial and the literary criticism "sensible", though "obvious". MOWO is at her best in the analysis of motive, "especially feminine motive".
- 2158 Rev. of *The Age of Queen Anne*. *The Bookman* (London) 8 (Apr.), 27.

"The Bookman's Table". MOWO is a cultivated woman with insight, but she is not an original researcher. But as a populariser she deserves high place.

2159 Rev. of *Who Was Lost and is Found. Lady's Pictorial*, 6 Apr., 486. Signed "Blue Stocking".

"Books of the Day". MOWO has surpassed herself in the portrait of Mrs Ogilvy; but in the sensational episodes she is not at her best, though she is exciting. The reviewer is glad that the prodigal was not transformed, implausibly, into a "worthy member of society".

2160 "O. O." (W. Robertson Nicoll), "The Literary Lounger". *The Sketch*, 24 Apr., 692. Includes a paragraph of advance notice for *Annals of a Publishing House*, with high praise for MOWO's qualifications for writing such a book, in particular her gifts as a critic as seen in her "Old Saloon" articles in *Blackwood's Magazine*.

2161 Rev. of *Sir Robert's Fortune. The Glasgow Herald*, 9 May, 10.

"Novels and Stories". This is not a "kailyard" novel, but it contains some "curious and touching" studies of Scottish life. An annotated list of characters, with the conclusion that the minor characters are more interesting than the principals. One feels no sympathy for the lover. Very conventional praise for the heroine.

2162 Rev. of *Two Strangers. The Glasgow Herald*, 9 May, 10.

Conventional comments: "wholesome, pleasantly written". An ironic comment on the bigamy theme and naive praise for Mr Wradisley and for the child.

(*Two Strangers* is a short novel published by Fisher Unwin in the Autonym Library, a fashionable 1890s venture.)

2163 Rev. of *Two Strangers. The Scotsman*, 9 May, 11.

Twelve lines under "Minor Books". Conventional praise with brief plot summary, noting the bewilderment of the male characters.

2164 Rev. of *Two Strangers. The Queen*, 11 May, 812. Signed "St. Barbe".

Six lines under "The Diner Out". Praise for the graceful and "placid" style; but the characters are "uninspiring" and the end is unsatisfactory.

2165 Rev. of *Two Strangers. The Whitehall Review*, 11 May, 19.

The story is "told with Mrs Oliphant's accustomed skill", and has a fine, though slight, character sketch in Mr Wradisley. But the ending is unsatisfactory - as seems to be the modern practice.

2166 Rev. of *Sir Robert's Fortune. The Manchester Guardian*, 14 May, 10.

"Novels". MOWO is praised for her unvarying gifts, especially for creating "a piquant domestic situation". But the story is spoiled by wearisome repetition. Ronald is "a new kind of hero" - attractive at first and then deteriorating. An appreciative plot summary, admiring the setting, the progress of the deception, and the "charming" heroine, but complaining of some improbabilities of plot and motivation.

2167 Rev. of *Sir Robert's Fortune. The Scotsman*, 14 May, 5.

"New Novels". Praise for MOWO's "instructive, elevating" novels; this new one is remarkable for "strength and originality". An oversimplified view of Ronald Lumsden who is seen merely as a wicked character powerfully studied. The reviewer admires the moorland setting, the interlocking chain of events, the prolonged sequence in the lonely lodge, and all the minor characters.

2168 Rev. of *Two Strangers. The Literary World* (London), 17 May, 459.

"New Novels and New Editions". By delicate handling of situation and character MOWO has made an interesting story out of a simple episode; she has devoted most of her energies to the three male characters, differentiating one from another.

2169 Rev. of *Sir Robert's Fortune. The St. James's Gazette*, 17 May, 5-6.

Straight plot summary, with a comment on Ronald's "evil genius" and the inevitability of the "cynicism" of the female characters. The book, "though edifying, can hardly be called exhilarating".

2170 (J. M. Collyer), rev. of *Two Strangers*. *The Athenaeum*, 18 May, 638.
"New Novels". Conventional comments on the children, and on the love of "the ineffably correct and courteous squire" for Mrs Nugent. The story is "placid" and "domestic", but the denouement "leaves something to the imagination".

2171 Rev. of *Two Strangers*, with another novel. *The Saturday Review*, 18 May, 661.
Five condescending and dismissive lines.

2172 Rev. of *Sir Robert's Fortune*. *The Morning Post*, 21 May, 3.
"Recent Novels". The reviewer eloquently praises the Highland scenery, and comments on Sir Robert's lack of perspicacity, and on the heroine's lack of "moral courage to act in harmony with her convictions". He notes the feminist theme, and considers that Helen is more attractive than Lily because of her loyalty to a sinner whom she will try to cure; he admires the portrayal of the conflict of loyalties in the Scottish servants.

2173 Rev. of *The Age of Queen Anne*. *The Oxford Magazine*, 22 May, 376.
Considered to be "gossiping" and pleasant, though offering nothing new. Polite comments on some chapters, but inaccuracies noted, and MOWO'S views of Defoe not approved.

2174 Rev. of *Oliver's Bride*, new edn. *The Literary World* (London), 24 May, 482.
Six lines under "New Novels and New Editions", a mere record.

2175 Rev. of *Two Strangers*. *Black and White*, 25 May, 716.
Two lines of conventional praise under "The Bookshelf".

2176 "Three Stories by Mrs Oliphant", rev. of *Sir Robert's Fortune*, *Two Strangers* and *Oliver's Bride*, new edn. *The Daily News*, 25 May, 6.
Most space given to *Sir Robert's Fortune*; praise for the Highland scenery, for the originality of Sir Robert, whose personality pervades scenes in which he is not present. "The crisis is melodramatic" and we do not enter into Ronald as we enter into the two heroines. The reviewer comments perceptively on the contrast between Lily and Helen and praises the portraiture of the Scots. On *Two Strangers* he notes the banality of the theme, but considers it successfully worked out and admires the artistry of the ambiguous ending. On *Oliver's Bride* he considers that an almost "repulsive" theme is made acceptable by careful, realistic "handling of character and circumstance", and by highlighting the heroism of Oliver. **

2177 Rev. of *Two Strangers*. *Lady's Pictorial*, 25 May, 798. Signed "Blue Stocking".
Three lines under "Books of the Day"; conventionally polite comment.

2178 Rev. of *Two Strangers*. *The Pall Mall Gazette*, 27 May, 4.
Six lines under "Four Little Novels". MOWO at her best in spite of a commonplace theme - which is effectively handled, with a "dainty" ending.

2179 Rev. of *Sir Robert's Fortune*. *The Pall Mall Gazette*, 27 May, 5.
An eloquent and enthusiastic review, beginning with a survey of MOWO's career. *Sir Robert's Fortune* will rank among her finest novels. The reviewer admires the moorland scene as a living thing, and discusses the steady deterioration of the hero and the growing disillusion of the heroine, and also the humour. A fine tribute to MOWO to end. *

2180 Rev. of *Two Strangers*. *The Westminster Gazette*, 27 May, 3.
Three lines under "Four Short Stories" under the general heading "Novels of the Week. Books to Order from the Libraries and Others. By a Constant Reader". A friendly comment, noting the "innocent bigamy" theme.

- 2181 Rev. of *Oliver's Bride*, new edn. *The Manchester Guardian*, 28 May, 10.
"Novels". Sympathetic plot summary; the story is "an interesting study of a peculiar situation" and the reviewer admires the ironic handling of the "young lady" (the bride). The brevity is a virtue.
- 2182 "Barbara" (Arnold Bennett), rev. of *Two Strangers* and *Sir Robert's Fortune*. *Woman*, 29 May, 7.
"Book Chat". Praise for *Two Strangers*, which Bennett finds "pleasantly exciting" and deliberately ambiguous about its intentions; he admires it as typical of MOWO's special excellences, although there are signs of carelessness. He admires *Sir Robert's Fortune* less, considering it too long and complaining that the fatal accident that ends the story is a novelistic trick. Even so "it is good stuff". *
- 2183 Rev. of *Sir Robert's Fortune*. *The World*, 29 May, 28-9. Signed "P. and Q.". Sixteen lines under "Pages in Waiting". MOWO has returned to her best Scottish manner; the story is picturesque, has no padding, and is well constructed. Admiration for the "network of falsehood", for the "plausible" hero, for the plot, predictable but none the worse for that, and for the portrait of Sir Robert.*
- 2184 Rev. of *Two Strangers*. *The Cambridge Review*, 30 May, 368.
Fifteen lines. The reviewer finds the story "uneven"; MOWO has not considered the necessary procedure for writing this sort of story, has wasted space on an unimportant character, and has left us unclear as to the true nature of her hero and heroine. The only clear-cut character is Mr Wradisley. The unresolved ending is merely irritating. The scene between Bertram and his unknown daughter is effective. *
- 2185 Rev. of *Oliver's Bride*. *The Glasgow Herald*, 30 May, 9.
Ten admiring lines under "Minor Books and New Editions", noting the "curious 'aching' pathos" which is a distinctive Oliphant quality.
- 2186 Rev. of *Two Strangers*. *The Bookman* (London) 8 (Jun.), 88.
Thirteen disparaging lines under "Novel Notes"; "dull", "a trifling mystery" in which MOWO has not made much of an imaginative effort.
- 2187 Alexander Innes Shand, *The Life of General Sir Edmund Bruce Hamley*, 2 vols. (Edinburgh and London: William Blackwood and Sons, Jun.).
There are references, I, 109, and II, 141-2, to Hamley's letters about his admiration for *Katie Stewart* and *Salem Chapel*. Shand makes his own comment on the "freshness [and] brilliancy" of MOWO's early Scottish novels.
- 2188 Rev. of *Sir Robert's Fortune*. *Black and White*, 1 Jun., 754.
One sentence under "The Bookshelf"; though "charming", the story is wordy and lacks enough incident to justify its length.
- 2189 Rev. of *Sir Robert's Fortune*. *The Guardian* (London), 5 Jun., 848.
A very good novel, but typically prolix, with a "Chaucer-like garrulity". Conventional admiration for Lily, considered to be old-fashioned; and unsubtle analysis of Ronald. The characterisation "is by a master-hand". But MOWO's "exuberance of thought and redundancy of speech" are losing their attraction.
- 2190 Rev. of *Oliver's Bride*. *Black and White*, 8 Jun., 788.
Six lines under "The Bookshelf"; the reviewer finds the story distasteful, and it should not have been reprinted, although it seems to suit the contemporary taste for "hysterical fiction".
- 2191 Rev. of *Two Strangers*. *The Manchester Guardian*, 11 Jun., 10.
"Novels". A mere "trifle", with MOWO's virtues, but unclear about the motivation of the heroine, and the ambiguity of the ending is puzzling.
- 2192 (W. Robertson Nicoll), "The Correspondence of Claudius Clear - Mrs Witterly-Oliphant". *The British Weekly*, 13 Jun., 121.
A humorous, ironic comment on MOWO's views in "The Looker-on" in *Blackwood's Magazine*, followed

by a comment on her work from *Margaret Maitland* to *Two Strangers*. Nicoll comments on her "gentle and pitiful" nature, but also on her sharpness and cruelty at times; she has now acquired the confidence to discuss any subject she chooses. (Mrs Wititterly is a character in Dickens's *Nicholas Nickleby*.)

2192a Rev. of *Sir Robert's Fortune*. *The Tablet*, 15 Jun., 930.

A review typical of the *Tablet* approach to discussing an Oliphant novel. It concentrates exclusively upon Lily's bitter progress to disillusion as she slowly recognises the blindly mercenary motives of her husband and eventually loses her love for him. The review admirably conveys Oliphant's intention and recognizes the impossibility of a happy ending. The novel shows "extraordinary insight and truth". Note the reference to the "ordering" of the characters. Compare the use of "grouping" in 187a, 525 and 1840. **

2193 Rev. of *Two Strangers*. *The Guardian* (London), 19 Jun., 917.

Eight lines under "Novels": "an episode, written in a minor key", skilful, but too "fragmentary and gloomy".

2194 Rev. of *Sir Robert's Fortune*. *The Literary World* (London), 21 Jun., 579.

"New Novels and New Editions". Stress on loneliness and the heroine's perverse, obstinate character which precipitates the tragedy. The story is sad, with a powerful inevitability, and is lightened mainly by the servant Abigail.

2194a "Scottish Lady Novelists", *The Gentlewoman*, 22 Jun., xiii in the Supplement, 60 over all.

Begins with a tribute to Oliphant, strangely mentioning more of her non-fiction than of her fiction. She may not be quite the equal of George Eliot and Charlotte Brontë, but she will always be remembered for her strengths as a novelist. Fecundity, versatility and popularity are mentioned. There are some personal details, such as the recent death of her younger son.

2195 Rev. of *Oliver's Bride* and *Two Strangers*. *The Times*, 22 Jun., 8.

Both stories illustrate MOWO's "wonderful ... facility" and "broad sympathy with human nature". They both lack plot and the characters are commonplace; yet all is made vivid. *Oliver's Bride* triumphantly arouses intense involvement with Oliver's perverse behaviour - which the reviewer examines in detail, although he finds the heroine unreal. *Two Strangers* is a simple story of a few incidents, but it creates ordinary characters with great charm. *

2196 Rev. of *Oliver's Bride* and another story. *The Saturday Review*, 29 Jun., 870.

Seven lines of total dismissal; it was not worth while reprinting it. (Contrast 1304, a much less hostile review by *The Saturday Review* in 1885.)

2197 Rev. of *Two Strangers*. *The Westminster Review* 144 (Jul.), 114-15.

"Belles Lettres": four lines on MOWO's power to make a very slight theme interesting in nearly 200 pages.

2198 Rev. of *Two Strangers*. *The Realm*, 5 Jul., 259.

Fifteen lines under "Novels". MOWO never ceases to amaze; even her slightest story seems to offer "a mellow and wise view of things". The events in this story are entirely commonplace, but it carries echoes of *Who Was Lost and is Found*, Ralph reminding us of Robert in that novel, which the reviewer considers one of MOWO's finest books.

2199 Rev. of *Oliver's Bride*. *The National Observer*, 6 Jul., 235-6.

"Fiction". Evidently assuming that this is a new novel, the reviewer praises it as a new departure, short and condensed and dealing, like *The Cuckoo in the Nest*, with "vulgar" people. He admires the concentration on the tragic irony of Oliver's dilemma without "heroics [or] fine writing". But the ending is a conventional concession to public taste.

2200 Rev. of *The Age of Queen Anne*. *The Observer*, 7 Jul., Supplement, 2.

"Recent Publications"; admiring, but purely factual,

- 2200a "Under Cover", *The Gentlewoman*, 13 Jul., 36.
Starts with a review of *Sir Robert's Fortune* which concentrates illogically on the wilful behaviour of the heroine which precipitates the tragedy of the ending. The reviewer ignores the role of Lily's husband, but praises Oliphant's ability to make ordinary people "interesting and life-like". There is also a comment on the recent tendency of women novelists to write about sadness. Signed "Sub Rosa".
- 2201 Rev. of *Sir Robert's Fortune*. *The Graphic*, 13 Jul., 58.
"New Novels". Although inferior to her earlier novels it is still enjoyable; but it has lost the spontaneity that had lately returned to her work and is like a mechanical middle-period novel. There are pleasant, nostalgic pictures of Edinburgh, and Lily is attractive not so much for herself as for her sufferings at the hands of a "scoundrel". The servants are enjoyable, but we have seen their like in many Oliphant novels.
- 2202 Rev. of *Sir Robert's Fortune*. *The Times*, 13 Jul., 20.
The main interest is in the contrast between an honest girl and her husband who becomes a "rather dastardly villain". But Ronald's behaviour is implausible, and there are many improbabilities; however, the Scottish setting and characters and atmosphere are a compensation. The strong characters are all women.
- 2203 Rev. of *Sir Robert's Fortune*. *The Observer*, 21 Jul., 7.
Eighteen lines under "New Fiction". Conventional and unperceptive, praising the novel for "placidity" and insight into "comparatively uneventful lives".
- 2204 Rev. of *Two Strangers*. *Vanity Fair*, 25 Jul., 70.
Six lines under "Books to Read and Others". This is simply a "strongly and freshly told" version of the conventional theme of a love triangle.
- 2205 George Cotterell, rev. of *Two Strangers*. *The Academy*, 27 Jul., 68.
Nineteen lines under "New Novels". The reviewer concentrates on the children, portrayed with all MOWO's skill and reminding Cotterell of the child in "Old Lady Mary" with her intuitive understanding of a situation. The deliberate inconclusiveness of the story is fashionable, but MOWO could so easily have achieved an artistic conclusion.
- 2206 Rev. of *Oliver's Bride*. *The St. James's Budget*, 9 Aug., 22.
Seven lines under "Literature and Dogma". Oliver is "not very lucid", but MOWO shows her usual "artistic reticence".
- 2207 (J. Ashcroft Noble), rev. of *Sir Robert's Fortune*. *The Spectator*, 17 Aug., 215.
"One-Volume Fiction". Noble praises only the moorland scenery and some of the minor characters; he identifies three weaknesses: a lack of "narrative material" which drives MOWO to overelaboration of detail, including unimportant incidents; an unrelieved gloom; a failure to make an inevitable link between character and event. Ronald's behaviour and the events of the story are implausible, and in spite of some powerful scenes the novel is "inorganic" and "incoherent" and lacks unity. *
- 2208 (Mrs G. W. Steevens), "The Opinions of an Old Lady" I. *The Pall Mall Gazette*, 21 Aug., 4.
Under the general heading "The Wares of Autolycus". The first of six articles describing the conversations between Mrs Steevens and MOWO, neither of whom are named, when MOWO was visiting her, and her various opinions on topics of the day: advanced young women, athletics, charities, the vogue for cynicism, paying visits, etc. (Mrs Steevens was formerly Christina Rogerson, a great friend of MOWO, who dedicated *Kirsteen* to her. George Warrington Steevens was Christina's second husband.)
- 2209 Rev. of *The Age of Queen Anne*. *The British Weekly*, 22 Aug., 278.
Described as "admirable" because of MOWO's "biographical gift" and her "pure and nervous English".
- 2210 "The Literary Looker-on". *The National Observer*, 24 Aug., 429-30.
Includes sixteen lines of advance notice of *A Child's History of Scotland*, hoping for an impartial book that

will not talk down to children.

2211 (Mrs G. W. Steevens), "The Opinions of an Old Lady" II. *The Pall Mall Gazette*, 28 Aug., 4.
The second of six articles. See 2208.

2212 (Mrs G. W. Steevens), "The Opinions of an Old Lady" III. *The Pall Mall Gazette*, 4 Sep., 4.
The third of six articles. See 2208.

2213 (J. M. Collyer), rev. of *Sir Robert's Fortune*. *The Athenaeum*, 7 Sep., 315.
"New Novels". Usually MOWO's novels have an "antiseptic fragrance" and give us a wise insight into the better side of nature; but here she speaks "in a didactic mood". Collyer notes the contrast between Lily and Helen, but Helen does tame her sinner in the end. Lily is considered a variant of the typical Oliphant heroine, and Ronald to be unworthy from the first; their natures are totally contrasted. The story is so entangled that only Ronald's death can resolve the problem; Lily's disillusion is so painful that all the relief of rustic humour and idyllic Scottish scenes is necessary.

2214 Rev. of *Sir Robert's Fortune*. *The Queen*, 7 Sep., 463-4.
"Novels of the Day". MOWO always has command over her material, and here an air of deep sadness gives distinction to an otherwise commonplace story. The Scottish scenery is beautiful and the characters are individualised, but the story is improbable. Ronald "strikes the only jarring note in the book" and in the end seems impossibly overdrawn. The reviewer entirely fails to see the theme of Lily's disillusion.

2215 (Mrs G. W. Steevens) "The Opinions of an Old Lady" IV. *The Pall Mall Gazette*, 11 Sep., 4.
The fourth of six articles. See 2208.

2216 (Mrs G. W. Steevens) "The Opinions of an Old Lady" V. *The Pall Mall Gazette*, 18 Sep., 4.
The fifth of six articles. See 2208.

2217 (Mrs G. W. Steevens) "The Opinions of an Old Lady" VI. *The Pall Mall Gazette*, 25 Sep., 4.
The last of six articles. See 2208.

2218 Rev. of *The Age of Queen Anne*. *The Church Quarterly Review* 41 (Oct.), 250-53.
Praised for "the estimate of character", and for pathos and humour. Largely devoted to quotations. "The Queen and the Duchess" and the Addison and Defoe chapters admired above all, with special praise for the insight into Addison's character.

2219 Rev. of *Sir Robert's Fortune*. *Vanity Fair*, 17 Oct., 280.
Nine lines under "Books to Read and Others": "wholesome and interesting", but too long and "in too minor a key". The heroine suffers too much and the release from "a most unworthy hero" comes too late to do her or the reader any good.

2219a Rev. of *The Table Talk of Shirley*. *The Tablet*, 26 Oct. 665.
The reviewer shares Skelton's admiration for Oliphant, but challenges his comparison with George Eliot. (See 2131a.)

2220 William Wallace, "Present-Day Scottish Novelists". *The Weekly Sun*, 1 Dec., Literary Supplement, 15.
Includes a paragraph on MOWO, praising *The Railway Man*, *Sir Robert's Fortune* and *Kirsteen* for their portrayal of Scottish people "of today, and still more of yesterday". But they are not as good as her earlier, forgotten, Scottish novels. A comparison with J.M. Barrie, Ian Maclaren, and William Black. MOWO has Scott's gift for good-natured insight into the Scots, but she can sometimes "draw the morally awful" like

Kirsteen's father. *Kirsteen* is the finest of recent Scottish novels. * cf. 2024.

2221 "Mrs Oliphant's New Book", rev. of *The Makers of Modern Rome*. *The Daily News*, 9 Dec., 7.

More interesting than a novel, "a first-rate historical tale", with picturesque descriptions. The review is largely a tissue of quotations, with a summary of MOWO's narrative.

2222 Rev. of *The Makers of Modern Rome*. *The Westminster Gazette*, 11 Dec., 3.
Four lines under "Some Good Gift Books": "gossipy" and as lively as ever.

2223 Rev. of *The Makers of Modern Rome*. *The Times*, 13 Dec., 13.
"Books of the Week". MOWO is not a historical authority, but she writes in a "graceful and sympathetic" way and she has the novelist's eye for dramatic situations and character. A comment on her productivity, which, owing to her conscientiousness and her interest in human beings, never seriously damages her talents.

2224 Rev. of *The Makers of Modern Rome*. *The Scotsman*, 16 Dec., 3.
"New Books". Although "it makes no pretence to original research" it shows typical insight into the true nature of Rome. Sometimes her style is overburdened by her theme. She is making a strictly selective study. The rest of the review is a simple summary.

2225 Rev. of *The Makers of Modern Rome*. *The Glasgow Herald*, 19 Dec., 10.
"History, Archaeology and Biography". It is longer than its predecessors and might have been abridged; there is no original research, but suitable for readers who do not need to study the subject deeply. The reviewer admires the character sketches, but complains of omissions; but its merits outweigh its faults.

2226 "Literary Items". *The Daily Telegraph*, 27 Dec., 6.
Includes an approving advance notice of "The Anti-Marriage League", to be published in January in *Blackwood's Magazine*, with its attack on *Jude the Obscure*.

2227 Rev. of *The Makers of Modern Rome*. *Black and White*, 28 Dec., 843.
Eight lines under "The Bookshelf", praising "historical knowledge", instinct for the dramatic, insight into character, and fine style.

2228 Rev. of *The Makers of Modern Rome*. *The Observer*, 29 Dec., 3.
An attractive book, but too eclectic and omitting too much. Cautious approval of the portraits of the Popes; MOWO makes her characters fascinating. Brief summary of the four sections.

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2229 Rev. of *Makers of Modern Rome*. *The Scottish Review* 27 (Jan.), 183.
Very enthusiastic; the four previous city books showed all MOWO's literary skill, and *Modern Rome* is the finest for its picturesqueness and its wide-ranging appeal to the reader's sympathies. A summary of the book follows.

2230 Rev. of *Makers of Modern Rome*. *The Sketch*, 1 Jan., 508.
Sixteen lines. The city books are not to be compared with MOWO's novels, being simply successful works of popularisation. There is no original research, but *Modern Rome* is an enthusiastic and imaginative introduction to the city.

2231 (W. Robertson Nicoll), "The Correspondence of Claudius Clear". *The British Weekly*, 2 Jan., 187.
Nicoll discusses recent reviews of *Jude the Obscure*, including MOWO's in "The Anti-Marriage League" in *Blackwood's Magazine*. He admires the forcefulness of her style and some of her views, but suggests that she has not entirely understood Hardy's real purpose.

- 2232 Rev. of *Makers of Modern Rome*. *The Manchester Guardian*, 2 Jan., 7.
"Books of the Week III". Very enthusiastic, praising the tone and the style, the "historical feeling" and the lack of bigotry. The review ingeniously interweaves MOWO's words into an impressionistic narrative.
- 2233 "Fiction". *The Speaker*, 4 Jan., 23.
Reviewing a novel by Morley Roberts on a sexual theme, the reviewer suggests that it would be suitable for mention in "The Anti-Marriage League".
- 2234 "Leading Articles in the Reviews". *The Review of Reviews* 13 (Jan.), 48.
Includes extended treatment of "The Anti-Marriage League", quoting the article at length, especially MOWO's views on the overstress on sex. The reviewer approves, but feels that she is exaggerating. There follows an article "Thomas Hardy and Marriage: Two Views from Opposite Quarters", 48-49, quoting different views.
- 2235 "Magazines". *The English Churchman and St. James's Chronicle*, 9 Jan., 31.
Includes a very admiring reference to "The Anti-Marriage League", also to "The Library Window", the story in *Blackwood's Magazine*.
- 2236 "Literary Life". *The New Age*, 9 Jan., 230.
Includes a reference to "The Anti-Marriage League", endorsing MOWO's views of *Jude*, although the reviewer once admired Hardy.
- 2237 "Mrs Oliphant to the Rescue of Marriage". *The Queen*, 11 Jan., 78.
"Notes on the Magazines". The reviewer approves MOWO's views in "The Anti-Marriage League", but with reservations. She is too savage, and if there had been less prudery among older novelists there would have been no need for the offensiveness of *Jude*.
- 2238 L. F. Austin, "A Magazine Causerie". *The Illustrated London News*, 11 Jan., 58.
Includes a comment on "The Anti-Marriage League", calling it a "jeremiad", and pointing out that novelists and readers were less prudish in the days of Richardson and Fielding.
- 2239 (Eleanor Catherine Price) rev. of *Makers of Modern Rome*. *The Spectator*, 18 Jan., 88-90.
More attractive than *Florence* and *Venice*, and more enjoyable than many histories. The early chapters are the most interesting. MOWO is not a historian and simply judges with "a cultivated mind"; the best of the book is its picturesque detail, and its opinions are sometimes unacceptable.
- 2240 "Rome and its Makers", rev. of *Makers of Modern Rome*. *The Daily Chronicle*, 23 Jan., 3.
MOWO avoids "sketchiness" and gives a "good broad idea" of her subject. The book is not for specialists, but for everybody else. The section on women is preferred; the section on the Popes is less good. MOWO's Protestant prejudices make her judge medieval centuries by the standards of the nineteenth; and she needs more historical imagination.
- 2241 (R. H. Hutton), "The Seen and Unseen". *The Spectator*, 25 Jan., 130-31.
"Topics of the Day". A discussion of "The Library Window" in *Blackwood's Magazine*, with a rather ironic comment on the triviality of a ghost seeking revenge, and a doubt as to whether the dead ever attempt to interfere in this world. There is a discussion of spiritualism and other matters. (MOWO published an answer to this article, *Spectator*, 25 Jan. 1896, 130-1.)
- 2242 Rev. of *Makers of Modern Rome*. *The Graphic*, 25 Jan., 116.
It has MOWO's usual accuracy, "completeness of detail", and pure style. It deals "with builders rather than buildings". There are some criticisms of neglected details, but some views are endorsed.
- 2243 Rev. of *Makers of Modern Rome*. *The Bookman* (London) 9 (Feb.), 158.
Rome is more elaborately treated than Florence was "and here and there too lengthily". But a little weeding out would make it a useful book. MOWO is a good populariser and has the "historic sense". Enthusiasm for some chapters.

- 2244 Rev. of *Makers of Modern Rome*. *The Westminster Review* 145 (Feb.), 223-4.
"History and Biography". Shows a wide knowledge "of which a University professor might be proud". Some chapters are like a "wonderful historical romance". But many pages read like an unsuccessful imitation of Gibbon, in "a pompous or declamatory" style.
- 2245 Reginald Hughes, rev. of *Makers of Modern Rome*. *The Academy*, 15 Feb., 130-2.
Hughes complains of omissions, but admires the book for its narrative skill and its "lively" way of telling its "somewhat trite story". It is best on the late Popes; and MOWO is admired for seeking out the good even in men who deserve to be condemned.
- 2246 Rev. of *A Child's History of Scotland*. *The Daily News*, 27 Feb., 6.
Really too serious for small children, who could not cope with MOWO's historical speculations. Her nationalistic bias is noted, but is not excessive. It will be a successful book for the right reader.
- 2247 Rev. of *A Child's History of Scotland*. *The Scotsman*, 2 Mar., 3.
"New Books". The best book for young Scots for many years, written in language that children will enjoy. There is no need to fear the comparison with Scott's *Tales of a Grandfather*, since MOWO builds upon Scott, but goes beyond him to appeal to modern children.
- 2248 (W. Robertson Nicoll), "The Correspondence of Claudius Clear". *The British Weekly*, 5 Mar., 331.
Includes five admiring lines on "The Heirs of Kellie" in *Blackwood's Magazine*.
- 2249 Rev. of *A Child's History of Scotland*. *The Glasgow Herald*, 5 Mar., 9.
"History, Archaeology, and Biography". Described as "simple, picturesque and well-proportioned", and written for younger children than those for whom Scott wrote. The patriotism is fervent but not unenlightened. Some errors noted.
- 2250 "Bold and Bonny Scotland", rev. of *A Child's History of Scotland*. *The Daily Chronicle*, 6 Mar., 3.
The book is suitable only for precocious children, and MOWO's "sense of narrative proportion" is faulty. Her facts are "occasionally" accurate and her wish to set the record straight is disconcerting. Otherwise high praise.
- 2251 Rev. of *A Child's History of Scotland*. *The Speaker*, 7 Mar., 274.
"First Impressions". MOWO can support the comparison with Scott; the book is picturesque and entertaining, with vivid descriptions of great events. The patriotism is not fanatical. But it is difficult for a child to understand.
- 2252 Rev. of *A Child's History of Scotland*. *The Westminster Gazette*, 7 Mar., 8.
Nine lines under "Odd Lots from the Publisher's Parcels". Almost entirely a complaint of poor typography.
- 2253 "Lessons Made Pleasant", rev. of *A Child's History of Scotland*. *The St. James's Gazette*, 11 Mar., 5-6.
"Studies of, and For, Children". The book is "attractive and concise" and has done exactly what MOWO set out to do.
- 2254 "O. O." (W. Robertson Nicoll), rev. of *A Child's History of Scotland*. *The Sketch*, 11 Mar., 288.
"The Literary Lounger". It is a stiff, unpicturesque book, but imaginatively told, as MOWO always tells her stories. It has too many facts, but it will stimulate the imagination of children.
- 2255 "Literary Life". *The New Age*, 12 Mar., 374.
Includes a brief and enthusiastic comment on MOWO: versatile and inexhaustible. Then an admiring comment on *A Child's History of Scotland*.

- 2256 Rev. of *A Child's History of Scotland. Black and White*, 14 Mar., 32.
Brief comment under "The Bookshelf". It is "in her best style" and worthy of comparison with Scott.
- 2257 Rev. of *Old Mr Tredgold. The Scotsman*, 16 Mar., 3.
"New Novels". As good as any of its predecessors, with MOWO's familiar skill in individualised characterisation. After the death of Mr Tredgold the characters of others are opened out. The ending is very dramatic.
- 2258 "Barbara" (Arnold Bennett), rev. of *A Child's History of Scotland. Woman*, 18 Mar., 7.
Twelve lines under "Book Chat". Coloured with MOWO's distinctive personality, and told with all her skill in narrative; but Bennett considers her point of view too narrow.
- 2259 Rev. of *Old Mr Tredgold. The Daily Telegraph*, 20 Mar., 4.
"New Novels". Mr Tredgold is a realistic picture of a selfish old man. Plot summary, stressing the unorthodox ending when Stella is not disinherited. The story is "picturesque", with an experienced writer's gift for easy-flowing narrative.
- 2260 Rev. of *A Child's History of Scotland. The Manchester Guardian*, 20 Mar., 9.
"Books of the Week II". Although attractively written, with valuable sketches of Scottish life, the book is not suitable for children; it is too difficult, and "not picturesque", and Scott's book is better.
- 2261 Rev. of *Old Mr Tredgold. The Glasgow Herald*, 21 Mar., 9.
"Novels and Stories". Carlingford contains "nothing better than these pictures of rural society". It is a study of selfishness - which the reviewer describes forcefully. Katherine is one of MOWO's finest female portraits, and the contrast with her sister is admirable. Other characters praised, but James Stafford is "obscure and obtrusive". The harsh study of human weakness is softened with humour.
- 2262 Rev. of *Old Mr Tredgold. The Guardian* (London), 25 Mar., 465-6.
"Novels". A skilful portrayal of many unsympathetic characters; but the result is uninteresting and the characters are not lifelike. Conventional plot summary with comments on the contrasted sisters; the egotistical Stella is more interesting than her dull sister. Conventional praise for Sir Charles Somers.
- 2263 Rev. of *A Child's History of Scotland. The Illustrated London News*, 28 Mar., 402.
Sixteen lines under "Notes on Books". Very enthusiastic; it is as good as Scott in, for example, its love for the heroic.
- 2264 Andrew Lang, rev. of *A Child's History of Scotland. Longman's Magazine* 27 (Apr.), 643-5.
"At the Sign of the Ship". It is Scott's *Tales of a Grandfather* brought up to date, but smaller than his. Detailed correction of MOWO's inaccuracies. She does not talk down to children and is admirably impartial; but she leaves out a great deal.
- 2265 Rev. of *A Child's History of Scotland. The Scottish Review* 27 (Apr.), 397-8.
"Short Notices". Suffers by comparison with Scott. A long list of some of its inaccuracies. But it does have "merits".
- 2266 Rev. of *Makers of Modern Rome. The Guardian* (London), 1 Apr., 502.
There are omissions, and the selection of names is arbitrary. There is no original research, but the book is well informed, except in the earlier chapters. The later chapters are good, well narrated and "very spirited" - but spoiled by careless English and overlong sentences.
- 2267 (J. M. Collyer), rev. of *Old Mr Tredgold. The Athenaeum*, 4 Apr., 439.
"New Novels". MOWO is compared with Jane Austen as a recorder of contemporary life; she will have a historical value for her picture of her times. She takes a humorous view of modern young women, as shown in her portrayal of Stella, and in the contrast between her and her sister, the finest feature of the book.

Collyer also praises the originality of the ending, and the "wise aphorisms" on social themes.

2268 (Francis Hindes Groome), "Scottish History", rev. of *A Child's History of Scotland* and other books. *The Athenaeum*, 4 Apr., 443.

This is the worst "history of any country known to us". Groome concentrates entirely on inaccuracies and omissions.

2269 (William Wallace), rev. of *Old Mr Tredgold*. *The Spectator*, 4 Apr., 486.

"Recent Novels". Written in MOWO's "secondary or Anthony Trollopian manner". The satirical portraiture of society grows wearisome; MOWO has set herself to reproduce the selfishness of people and succeeds all too well. Wallace comments on the contrast between the sisters, but finds Stella too exclamatory.

2270 Rev. of *Old Mr Tredgold*. *The World*, 8 Apr., 29. Signed "P. and Q.".

"Pages in Waiting". MOWO's best character study since *Miss Marjoribanks*; the reviewer comments admiringly on Stella and praises MOWO for telling "harder truths" about life than she usually does. Praise also for Mr Tredgold and for the relief provided by Lady Jane. But the book is too long and "disfigured by tiresome repetition".

2271 "Mrs Oliphant's New Book", rev. of *Old Mr Tredgold*. *The Daily News*, 9 Apr., 6.

It is a sharply satirical picture of English middle-class society. When MOWO writes of Scotland she romanticises; "here, no such glamour exists." The reviewer perceptively analyses Mr Tredgold, admires the careful individualising of the two contrasted sisters, and analyses the "humour and discrimination" shown in portraying the other characters. The novel is an unpleasant picture of contemporary life, and it "has the value of a historical document." *

2272 Rev. of *Old Mr Tredgold*. *The Morning Post*, 9 Apr., 2.

"Books of the Day". A novel with neither a hero nor a heroine, with a "vigorous presentation" of many unlikeable characters. The reviewer compares it with *Vanity Fair*, and makes a fine, enthusiastic, detailed analysis of Mr Tredgold, but complains of undue use of fashionable "sarcasm". A detailed comment on the Isle of Wight scenery - vividly described, but self-indulgent. Island society is meant to be universal, not localised. Lottie Seton is a mere fictional convention. *

2273 "Recent Novels". *The Times*, 9 Apr., 14.

While reviewing novels by JM Falkner (*The Lost Stradivarius*) and Mrs Walford, the reviewer makes admiring comments on MOWO as author of ghost stories such as *A Beleaguered City*. She can create fascinating stories out of insubstantial material.

2274 "Mrs Oliphant's Latest", rev. of *Old Mr Tredgold*. *The Literary World* (London), 10 Apr., 335.

Typically MOWO avoids sensationalism by quiet narrative and moderation of incident. She always constructs a novel well, and none of her characters are mere puppets. But Stella's selfishness is overstressed. A long quotation on the visit of Lady Jane to the "scapegraces" who compromised Stella, and an admiring comment on the perfection of Katherine.

2275 "Mediaeval Rome", rev. of *Makers of Modern Rome*. *The Morning Post*, 11 Apr., 2.

The book is "extremely heavy", mere "task work", and hackneyed. But some passages are admired, such as MOWO's defence of the role of women; the book illuminates some neglected aspects of history.

2276 Rev. of *Old Mr Tredgold*. *The National Observer*, 11 Apr., 651.

"Fiction". The reviewer finds the book incomplete, leaving the question of the punishment of selfishness unresolved and making the reward of virtue seem "repellent". Surely MOWO's true view of life is nobler than it seems in this novel. And she has followed the new fashion for "unfinished stories". Yet the characterisation is intensely vivid, and sensationalism is "vigorously avoided". But if she had taken three times as long to write it, it would have been a better book.

2277 "Mrs Oliphant's New Novel / An Old Man's Money", rev. of *Old Mr Tredgold*. *The St.*

James's Gazette, 16 Apr., 5.

There is little plot or incident; MOWO has chosen to depict the life of ordinary people in "dull country society". The reviewer admires her disillusioned view that life will not offer us much satisfaction, but complains that the portrait of the "odious and unnatural" Mr Tredgold is "improbable".

2278 "Tales of a Grandmother", rev. of *A Child's History of Scotland*. *The National Observer*, 18 April, 678.

The comparison with Scott is deprecated since MOWO constantly refers back to him, and is truly contemporary in her concern for historical and social issues. It is a "winsome" book, but there are faults, such as her priggish and inconsistent view of Montrose, and her long sentences. A discussion of her patriotism.

2279 Douglas Sladen, "The Book of the Week", rev. of *Makers of Modern Rome*. *The Queen*, 25 Apr., 728-9.

Very enthusiastic; the "erudition", the beauty of the style, the romantic feeling of the book, the opening chapters about the Roman ladies, all arouse Sladen's delight. The book will increase the pleasure of a visit to Rome. (N.B. Sladen mentions the recent loss of MOWO's son Francis (Cecco) and remembers him at Oxford.)

2280 Rev. of *A Child's History of Scotland*. *The School Guardian*, 25 Apr., 310.

MOWO's style is "charming", but the book is hastily written and contains many inaccuracies. But if she revises it, it can stand on its own beside Scott. The reviewer finds the Scottish patriotism of the book attractive.

2281 Rev. of *Makers of Modern Rome*. *The Oxford Magazine*, 29 Apr., 300.

MOWO's picturesque style reminds the reviewer of Dean Farrar. She seems to be in sympathy with the Papacy and has written much better on the Popes than on the holy women. The chapter on Rienzi is more fascinating in its word-painting than that on the Popes. The book is intended for popular reading and it succeeds in this purpose.

2282 D. Hay Fleming, rev. of *A Child's History of Scotland*. *The Bookman* (London) 10 (May), 48-9.

Praise for "becoming simplicity", "healthy moral tone" and judicious fairness. But the book is careless and full of errors, of which Fleming gives a long list. There are "grave errors of judgement as well as ... serious errors of fact", prejudice and lack of knowledge, all the result of "heedless haste". The book will impose upon the innocent.

2283 Rev. of *A Child's History of Scotland*. *The Expository Times* 7 (May), 377.

Fifteen lines under "At the Literary Table - Books of the Month". The book is "charming" and successfully brings history to life to stimulate the imagination of children.

2284 Rev. of *A Child's History of Scotland*. *The United Presbyterian Magazine* 50 (3rd s. 10) (May), 230.

Thirteen lines; MOWO is an "accomplished writer" and need fear no comparison with Scott. The young will read and prize the book.

2285 Rev. of *A Child's History of Scotland*. *The Literary World* (London), 1 May, 405-6.

Largely a list of inaccuracies; MOWO does not verify her facts. Although the book is written in a pleasant style, with occasional colloquialisms, it is inferior to Scott's book.

2286 "Literary Notes and News". *The Westminster Gazette*, 9 May, 8.

Includes eleven lines on J. M. Barrie's village of Thrums, with a quotation from *Margaret Maitland*, in which MOWO first created Thrums.

2287 Rev. of *Makers of Modern Rome*. *The Cambridge Review*, 14 May, 318.

Not as good as *Florence*; it is "a pageant" and not a history. Sometimes there is too much detail with

insufficient explanation. The reviewer admires the treatment of Gregory the Great and is surprised that MOWO does not admire Rienzi.

2288 "Literary Notes and News". *The Westminster Budget*, 15 May, 20.
Includes a reprint of 2286.

2289 Rev. of *Old Mr Tredgold*. *The Manchester Guardian*, 19 May, 5.
"Books of the Week", MOWO's narrative gifts are improvisatory, and it is inevitable that sometimes they will fail, as they do here. The characters are alive but uninteresting, there is no charm, no atmosphere, and her imagination could never have been stimulated by it. Katherine is the only likeable character and Stella is intolerable; MOWO seems to have been obsessed with "mean and vulgar motives". Yet the book is "competent" and has "vigour".

2290 Rev. of *Old Mr Tredgold*. *The Queen*, 23 May, 930.
"Novels of the Day". MOWO is unrivalled in her portrayal of provincial society. Enthusiastic examination of the typical Oliphant characters of the book, especially Mr Tredgold and the contrasted sisters. Katherine is "a greater triumph" than Stella, and the disillusioned ending is very convincing. We can forgive the long-windedness because of the "succinct observations upon men and things".

2291 Rev. of *Old Mr Tredgold*. *The Westminster Gazette*, 29 May, 3.
"Two New Novels". The reviewer complains of unconvincing, "tedious and vulgar", characters, lack of true motivation, "dull love-making" and a "lame" ending. Stella is not charming, the heroine is unlikeable, and with other characters MOWO fails where often she succeeds.

2292 Rev. of *Old Mr Tredgold*. *The Times*, 30 May, 14.
MOWO has the gift of an improviser and has created an unrivalled gallery of female portraits over the years. Stella's selfishness is explicable by her circumstances and upbringing. The reviewer continues to examine the characters of Stella and her father, showing insight and involvement in the story. But Stella, for social reasons, would probably have behaved more decently than she is shown to do. Appreciation for Katherine and for the humour in the portrayal of Mr Tredgold. *

2292a Æ[neas] J[ames] G[eorge] Mackay, *A History of Fife and Kinross* (Edinburgh and London: Blackwood, June). (The County Histories of Scotland.)
Includes a brief reference to MOWO, p. 352, with a list of three novels set in Fife in the Bibliography, along with the life of Chalmers. MOWO incorrectly described as "born and bred in Fife".
(This book is scarcely worth recording here; but it demonstrates that at the end of her life MOWO had become a subject for literary topography. cf. AP61 and 2883.)

2293 Rev. of *The Two Marys* (including also *Grove Road, Hampstead*). *The Scotsman*, 1 Jun., 3.
"Fiction". The title story is "well thought out [and] well dovetailed", and *Grove Road, Hampstead* is "delightful reading throughout". Conventional plot summaries.

2294 Rev. of *The Two Marys*. *The Glasgow Herald*, 4 Jun., 10.
"Novels and Tales". *Grove Road* is the more attractive story for its unequalled mixture of comedy and tragedy. The powerful Miss Anna is admired, but the reviewer finds the plot weak and the ending unsatisfactory. *The Two Marys* is a "rather subtle study" of stepmother and stepdaughter. MOWO has shown no signs of decline since the Carlingford books.

2295 "The Literary Looker-on". *The National Observer*, 6 Jun., 113.
Includes ten lines of advance notice of *Jeanne d'Arc*, with some question as to whether MOWO will again be dealing with a subject on which she is no expert.

2296 Rev. of *The Two Marys*. *The British Weekly*, 11 Jun., 118.
Sixteen lines under "To Meliboeus" by "Paternoster Row". Both stories have the distinctive quality, which marks even MOWO's least ambitious work. *Grove Road* reminds the reviewer that *Caleb Field* was also set

in Hampstead.

2297 (Arthur John Butler), rev. of *Makers of Modern Rome*. *The Athenaeum*, 20 Jun., 800-1. It is "a kind of popular history of Christian Rome" based upon the lives of remarkable characters. On the whole it is well written, but it is impossible to understand at what audience the book is aimed.

2297a "On our Bookshelf", *The Gentlewoman*, 20 Jun., 822.
Includes a friendly four line review of *Old Mr Tredgold*.

2298 Rev. of *Jeanne d'Arc*. *The Daily News*, 22 Jun., 8.
Included in a list of literary notes. It is "picturesque and pleasantly written". The reviewer comments on MOWO's dissociation of herself from the English in the execution of Joan, and her stress on the irrelevance of nationalism in the middle ages.

2299 Rev. of *The Two Marys*. *The Daily Chronicle*, 23 Jun., 3.
"Mrs Oliphant and Some other Authors". The title story is simply a study of feminine psychology and makes an effective use of the double point of view. Neither Mary is made attractive, but they are both real to us and the reasons for their mutual alienation is subtly conveyed. *Grove Road* has a fine study of a complex, warped and disillusioned woman in Miss Anna, but it is inferior to *The Two Marys*.

2300 (J. M. Collyer), rev. of *The Two Marys*. *The Athenaeum*, 27 Jun., 841.
"Short Stories". Brief summary of the two stories, "a collection of female portraits", with some insight into the intentions of the title story, but rather imperceptive about the two heroines of *Grove Road*. Collyer is highly impressed by the "arbitrary", "strange, half-insane Miss Anna", a new type of female character.

2301 Rev. of *The Two Marys*. *Black and White*, 27 Jun., 828.
"Concerning New Fiction". The stories are "lugubrious" and *Grove Road* shows MOWO's gift for creating character and situation by subtlety of expression; it would have been much better if much shorter.

2302 Rev. of *Jeanne d'Arc*. *The Scotsman*, 29 Jun., 3.
"New Books". MOWO can give to historical facts the fascination of her novels. She "shows all the ardour of a worshipper" and exonerates the Scots for the martyrdom of Joan. Quotation from her eloquent championship of Joan.

2303 Rev. of *Jeanne d'Arc*. *The Bookman* (London) 10 (Jul.), 124.
Twelve lines, along with a review of *Joan of Arc* by Mark Twain. (cf. 2325.) Although the treatment of Joan is clear and sympathetic, MOWO replaces historical research with "picturesque narrative" and characters portrayed in popular style.

2304 F. Y. Eccles, rev. of *Old Mr Tredgold*. *The Academy*, 4 Jul., 9-10.
"New Novels". Eccles finds the novel "tedious" and full of exaggerations and improbabilities and character stereotypes, which MOWO does not test by reference to reality. The method of narrative is rather clumsy. But he praises the dialogue, the "transitions", the geniality and the avoidance of "claptrap and slovenliness".

2305 Rev. of *Jeanne d'Arc*. *The Review of Reviews* 14 (Jul.), 88.
Nine lines under "Our Monthly Packet of Books", simply commenting on the popularity of Joan as a subject.

2306 "Mrs Oliphant's New Volume", rev. of *The Two Marys*. *The Daily News*, 6 Jul., 8.
A perceptive comment on the use of the double narrative in the title story, with its subtle insight into the "callow girlhood" of the younger Mary, and its suggestion that the stepmother is "delicately egotistic". The story lacks incident, "but it possesses a higher interest". A more conventional comment on *Grove Road*; it is less original than *The Two Marys* but shows all MOWO's "trenchant power of characterisation". *

2307 Rev. of *The Two Marys*. *The World*, 8 Jul., 32. Signed "P. and Q."
"Pages in Waiting". "[S]light but not too slight". The younger Mary is a "tiresome egotist"; and the

reviewer comments ironically on the story, which he considers forced and conventional and based on an absurd coincidence. *Grove Road* is dull except for the "mild eccentric" Miss Anna.

2308 Rev. of *The Two Marys*. *The Literary World* (London), 10 Jul., 33-34.
Conventional praise, very enthusiastic. There is delicate psychology in handling the complex relations of the stepmother and stepdaughter in the title story. As always MOWO uses simple incidents and avoids the startling. Both stories are equally good.

2309 Rev. of *Jeanne d'Arc*. *Black and White*, 11 Jul., 54.
"The Bookshelf". Conventional praise for charm, for the admirable presentation of Joan, and for the pathos of the description of her death.

2310 "The Wonderful Maid of Orleans", rev. of *Jeanne d'Arc*. *The Daily Chronicle*, 15 Jul., 3.
MOWO presents her facts with "almost devout admiration", and the book is delightful and shows intimate knowledge of the setting of her story. The reviewer is eloquent about Joan.

2311 Rev. of *A Child's History of Scotland*. *The Guardian* (London), 15 Jul., 1110.
"Notices". The comparison with Scott is deprecated; but the book is not well suited for its purpose since MOWO has not considered for what sort of child she is writing and her tone is constantly shifting. But she is praised for her balanced treatment of controversial themes. It is hastily written in fact and style.

2312 "Two Stories by Mrs Oliphant", rev. of *The Two Marys*. *The St. James's Gazette*, 16 Jul., 12.
None of MOWO's books since *Kirsteen* has shown such mastery of the "story-teller's art"; it is a subtle study of the theme that there are "two sides to a shield". A quotation on the difficulty of human communication. *Grove Road* is the less admired of the two stories.

2313 Rev. of *The Two Marys*. *The National Observer*, 18 Jul., 282-3.
"Fiction". Both stories are in MOWO's true style and are free from her recent cynicism. The feelings of the younger Mary are beautifully portrayed and the story of her alienation from her stepmother is "skilfully related". The reviewer praises *Grove Road* for its sweetness of tone, the simplicity of its mystery theme, and the reality of the female characters.

2314 Rev. of *Jeanne d'Arc*. *The Manchester Guardian*, 21 Jul., 5.
"Books of the Week". In spite of her "almost religious enthusiasm" for Joan MOWO has no qualifications for this book. She is ignorant of the fifteenth century, she has researched inadequately, she relies too much upon Andrew Lang's book on Joan, and she uses "vague ... historical generalisations". But there are "sound moral reflections and generous rhetoric".

2315 Rev. of *The Two Marys*. *The Manchester Guardian*, 22 Jul., 9.
"Books of the Week II". The title story is "full of the author's peculiar charm", deeply felt and showing "knowledge of human nature". *Grove Road* is less successful because the plot is too complex for its length, leaving no scope for character development. The reviewer then explains why MOWO's talents are best suited to the three-volume novel which gives her the opportunity for the "slow leisurely development" in which her talents can flourish. *

2316 (C. L. Graves), rev. of *The Two Marys*. *The Spectator*, 25 Jul., 119.
"Recent Novels". *Grove Road* has an "artificial and hazy" plot and the characters, apart from the two "loveable and pathetic" girls and the remarkable portrait of Miss Anna, are "uncongenial and unconvincing". But *The Two Marys* shows MOWO at her best in its simple and unpretentious style, its clear narrative, its poignancy in a simple setting, and its contrast between the two Marys.

2317 Rev. of *Old Mr Tredgold*. *Lady's Pictorial*, 25 Jul., 160. Signed "Blue Stocking".
"Books of the Day". "[A] remarkable tour de force". High praise for the portrayal of the two sisters, and in particular for the consistency of Stella. The reviewer describes with relish her escapade in a boat with two young men and the intervention of Lady Jane. MOWO is "a past mistress in the art of constructing a story".

- 2318 "Flamboyant History", rev. of *Makers of Modern Rome*. *The Saturday Review*, 25 Jul., 94.
A scornful comment on MOWO's "floridness" of style and her "fatal fluency". *Modern Rome* is even more self-indulgently ornate than usual. She cannot be taken seriously as an historian, since she is "romantic", sometimes dull and sometimes pompous and consistently guilty of "lack of proportion and adjustment". Grudging approval for her view of the Popes.
- 2318a Rev. of *The Two Marys*. *The Tablet*, 25 Jul., 131-2.
The review is confined to two topics. First in the title story the reviewer examines the disillusion the younger Mary feels when her father marries again and seems spoiled by this. In *Grove Road*, *Hampstead* the reviewer concentrates very effectively, with a well-chosen quotation, on the damage done when the selfishness of Miss Anna enforces submission on the other members of her family. Although the rest of the two stories is ignored what remains is handled perceptively
- 2319 Rev. of *Jeanne d'Arc*. *The Times*, 25 Jul., 12.
"Books of the Week". MOWO has never found a more congenial subject, bringing out her "sympathy and insight", her "firm dramatic grasp", and her literary skill. But her romantic approach to Joan makes Joan not "psychologically credible", and the miraculous interpretation of her career is unconvincing.
- 2320 Rev. of *Jeanne d'Arc*. *The Guardian* (London), 29 Jul., 1191-2.
Reviewed along with Mark Twain's *Joan of Arc*. MOWO enables us to identify fully with Joan. She treats her as a novelist would and her approach is not that of the historian since she tells a story to create an effect. She prefers "not to see but to feel". The reviewer also notes the influence of Andrew Lang, MOWO's Scottish patriotism, and her comment on fanaticism and superstition at Joan's trial.
- 2321 Rev. of *Jeanne d'Arc*. *The Glasgow Herald*, 30 Jul., 7.
The book is no more than a "popular compilation" and uses rhetorical language to confuse the questions being discussed. MOWO is naively credulous of legend and has failed in an historian's duty to sift the evidence. The reviewer systematically examines one inaccurate detail and repudiates it.
- 2322 Rev. of *The Two Marys*. *The Pall Mall Gazette*, 30 Jul., 4.
"Four Novels". MOWO has created two fine short stories out of "commonplace material"; they are in fact "conscientious studies of feminine human nature" rather than stories, and as such very delicately handled. The younger Mary is a fine study of quiet selfishness, but the stepmother is not so fully realised, nor is she a living personality; she is more a symbol than a human being. *Grove Road* is a subtle study of delicate feelings. *
- 2323 Rev. of *A Child's History of Scotland*. *The Educational Times* 49 (Aug.), 357.
It is a worthy successor to Scott, but it lacks his dramatic power. The story of Mary Stuart and the Reformation is well told, especially for readers older than children.
- 2323a Rev. of *Jeanne d'Arc*. *The Tablet*, 1 Aug., 170-1.
The reviewer is pleased that Oliphant does not view the story of Jeanne with scepticism but tells the story with full involvement and sees her as a true religious heroine. One regrettable myth about Jeanne is mentioned but not detailed. (Contrast this review with the earlier one on Francis of Assisi, 564a.)
- 2324 Rev. of *The Two Marys*. *The Queen*, 8 Aug., 287.
MOWO is never slovenly or guilty of seriously faulty work, and *The Two Marys* has originality in its study of two contrasted women from two points of view. The reviewer examines this ambivalence with subtlety. "It is a strong story" because of its insight into human passions and hidden depths. *Grove Road* is less admired. *
- 2325 "Joan of Arc", rev. of *Jeanne d'Arc*, with *Personal Recollections of Joan of Arc*, edited by Mark Twain. *The Morning Post*, 14 Aug., 6.
"[A] sort of compromise between an advanced school-book and a serious study". MOWO does not succeed

in recreating the fifteenth century. Her belief in Joan's supernatural experience is stressed; she is half realistic, half romantic in her approach. Her defensive patriotism is noted.

2326 "Joan of Arc", rev. of *Jeanne d'Arc*. *The St. James's Gazette*, 18 Aug., 5.
One long paragraph, mainly on Joan, but considering the book the best of the recent monographs on her, retelling her story "with skill and grace".

2327 Rev. of *The Two Marys*. *The Guardian* (London), 19 Aug., 1290.
"Novels". The title story is not admired; the two Marys are unattractive and the double narrative cannot arouse interest. *Grove Road* shows MOWO's strength, especially in the character of Miss Anna. But the two girls are not individualised and are "rather tiresome".

2328 "Literary Life". *The New Age*, 20 Aug., 326.
Includes a brief comparison between MOWO and Mrs Lynn Linton.

2329 "Two New Books by Mrs Oliphant", rev. of *The Two Marys* and *Jeanne d'Arc*. *The Illustrated London News*, 22 Aug., 242.
The two stories are considered very accomplished; *The Two Marys* has a rather dreary atmosphere, but shows "admirable impartiality" in its portrayal of its two heroines; *Grove Road* is "pleasantly stimulating to curiosity" with a fine portrait of a fierce old lady, but with two conventional young girls. *Jeanne d'Arc* is often "very disjointed" and "hasty"; the treatment of Joan's trial is "adequate". The reviewer does not share MOWO's view of Joan's voices.

2330 "Writers of the Day XI: Mrs Oliphant". *The Illustrated London News*, 22 Aug., 242.
A photograph and a twelve-line biography, including a short list of books.

2331 Rev. of *The Two Marys*. *Lady's Pictorial*, 22 Aug., 281. Signed "Blue Stocking".
Twelve lines under "Books of the Day". The title story has a fine study of stepmother and stepdaughter, achieving success in a difficult task; the second story is "pretty", but psychologically less good.

2332 Rev. of *The Two Marys*. *The Times*, 25 Aug., 10.
The younger Mary is a fine study of a self-willed introspective girl, and the older Mary's grocer uncle is a study of "honest vulgarity" worthy of Tozer in *Salem Chapel*. *Grove Road* is less admired, except for its "touching picture" of two helpless orphans.

2333 Rev. of *Jeanne d'Arc*. *The Literary World* (London), 28 Aug., 163.
MOWO is a worshipping partisan, but keeps her prejudice under control. But she is eloquent, and we see "the effect made by one woman of genius upon another". The reviewer is very enthusiastic about Joan.

2334 Rev. of *Jeanne d'Arc*. *The Academy*, 29 Aug., 144.
"Some Historical Books". Very severe; MOWO accused of inadequate research, naive literalism, "unscrupulous hero-worship", and over-emotional writing. "Her critical powers are wholly unequal to" giving a balanced picture of Joan.

2335 Rev. of *A Child's History of Scotland*. *The School Board Chronicle*, 29 Aug., 214.
Thirteen lines under "Miscellaneous Notes". MOWO brings Scott up to date for today's children, and tells an effective story, successfully making use of other authorities. It is suitable both for children and adults.

2336 Rev. of *Jeanne d'Arc*. *The Educational Times* 49 (Sep.), 422.
MOWO shows "ardent enthusiasm" and is paradoxical about Joan. She makes conscientious use of her authorities. The reviewer discusses Joan's faith and convictions.

2337 Frank Rinder, rev. of *The Two Marys*. *The Academy*, 5 Sep., 159.
Praise for MOWO's "artless art", with a careful interweaving of details in the title story, leading to a strong cumulative effect. *Grove Road* is less admired, except for its "manner of narration".

- 2338 "Two Novels by Mrs Oliphant", rev. of *Old Mr Tredgold* and *The Two Marys*. *The Graphic*, 5 Sep., 310.
Old Mr Tredgold is a fine and courageous study of the question of why the selfish always triumph, and avoids an unrealistic poetic justice: Stella triumphs, Katherine is always defeated. It is a bitter, even a cruel, study of life. The interest is not so much dramatic as in its "minuteness of portraiture". MOWO's artistry is admirable, but "almost too visible". *The Two Marys* is "charming" and compact without diffuseness, with a very simple narrative that makes the relations between the two Marys the basis of a "finished story". *Grove Road* is less admired, except for the "striking study" of Miss Anna. *
- 2339 Rev. of *Jeanne d'Arc. The World*, 9 Sep., 29. Signed "P. and Q.". Twelve enthusiastic lines under "Pages in Waiting"; the book is a labour of love, for which MOWO is ideally suited.
- 2340 Rev. of *Jeanne d'Arc. The New Age*, 10 Sep., 389-890. Purely on Joan, with approval of MOWO's views.
- 2341 Desmond B. O'Brien, rev. of *Jeanne d'Arc. Truth*, 10 Sep., 676. The book is admired; but O'Brien concentrates exclusively on MOWO's muddled logic in her discussion of Joan's voices.
- 2341a "The Gentlewoman's Review", *The Gentlewoman*, 12 Sep., 1896. 13. This is just one page of a very long survey of Queen Victoria's life and reign in preparation for the Diamond Jubilee. The page is concerned, among other topics, with literature, and among novelists Oliphant is listed as one of the best women novelists of the reign.
- 2342 E. Armstrong, rev. of *Makers of Modern Rome*. *The English Historical Review* 11 (Oct.), 771-2.
 Not as successful as the Florence and Venice books; but the section on women is beautifully written and makes use of the original authorities. The treatment of Rienzi is exaggerated and that of the Popes is incomplete and underdeveloped. The book comes to an abrupt end, unjustifiably neglecting later centuries.
- 2343 "A Famous Scottish Cleric", rev. of *Thomas Chalmers*, new edn. *The Pall Mall Gazette*, 3 Oct., 4.
 The reviewer admires MOWO, but Thomas Chalmers cannot be compared with Edward Irving. He summarises Chalmers's career.
- 2344 S. L. Bensusan, rev. of *The Two Marys. Vanity Fair*, 8 Oct., 259. Eleven lines under "In the Library". A tribute to MOWO's power to create interest in the simplest of stories, and to arouse the reader's sympathies, by the power of her writing, and without recourse to sensationalism.
- 2345 "Sheridan", rev. of a book by Fraser Rae. *The Graphic*. 10 Oct., 458.
 The reviewer compares the book with MOWO's - which was strangely lacking in sympathy for Sheridan, though it was one of the best books on him.
- 2346 Rev. of *The Unjust Steward*. *The Scotsman*, 22 Oct., 7.
 "Fiction". MOWO shows her skill and wide experience in dealing with the theme of conscience. The subsidiary themes - the minister's home life, the children, the love story - are all "kept quiet and unobtrusive". It has more human feeling than most moralising stories, and its insight into "the secret motions of the heart" is admirable.
- 2347 Rev. of *The Unjust Steward*. *The Glasgow Herald*, 29 Oct., 10.
 "Novels and stories". A "genial" and tolerant treatment of human frailties. Though not didactic, it is "a sermon on debt". Conventional praise for the characters, noting the lack of a love story. Sympathetic treatment of the problem of conscience over debt. The book is a relief from the flamboyance of contemporary fiction.

- 2348 "Mrs Oliphant's New Book", rev. of *The Unjust Steward*. *The Daily News*, 4 Nov., 9. Half the review is a detailed study of the minister's debt and his troubled conscience. In spite of the slightness of the plot MOWO holds the reader's interest throughout. All the other characters are of great interest, such as Mrs Buchanan, one of MOWO's finest Scotswomen, and the children.
- 2349 (Miss J. Blackburne), rev. of *Jeanne d'Arc*. *The Spectator*, 7 Nov., Special Literary Supplement, 617-18.
It is both a "romance of real existence and ... a psychological portrait". MOWO is gifted in writing about girls and treats Joan as a true woman. Her style is poetic, but repetitive; she concentrates on the theme of talent misunderstood and cut down to size by contemporaries.
- 2350 Rev. of *Thomas Chalmers*, new edn. *The Guardian* (London), 11 Nov., 1804. Fourteen lines under "New Editions", discussing Chalmers's poor relief schemes and his part in the Disruption.
- 2351 Rev. of *Thomas Chalmers*, new edn. *The British Weekly*, 19 Nov., 89. Thirteen lines under "New Books"; the book is interesting, but MOWO seems to have "forgotten her Scottish knowledge and sympathies".
- 2352 Rev. of *The Unjust Steward*. *The National Observer*, 21 Nov., 22. "Fiction". A return to Scottish themes has swept away all MOWO's cynicism and "unnatural satire". The book is evocative of St. Andrews, and its students and schoolboys are vividly and convincingly presented - "only from the outside" yet with clear implications of their mental processes. The minister's debt is overstressed and is wearisome, but his daughter is delightfully portrayed. The book is full of sympathy for the simple joys and sorrows of life.
- 2353 Rev. of *The Unjust Steward*. *The Westminster Gazette*, 21 Nov., 3. The reviewer is impatient with the trivial question of the minister's small debt, but he admires MOWO for her ability to make an interesting, beautifully written, story of it. The minister's home life is attractively portrayed, but the book is a waste of MOWO's talents.
- 2354 Rev. of *The Unjust Steward*. *The Manchester Guardian*, 24 Nov., 9. "Novels". "A pleasant little idyll of a pleasant old city". The thinness of the story does not matter, as it is handled "charmingly". The characters are loveable and amusing, especially the children, but the love story is dull. The mother's wise sayings are memorable.
- 2355 (C. L. Graves), rev. of *The Unjust Steward*. *The Spectator*, 28 Nov., 772. "Recent Novels". The love theme is unconvincing and the ending perfunctory; but the minister's troubles of conscience are handled with all MOWO's acute insight. Praise for the portrayal of the minister's wife and of the brother-and-sister feelings of the children.
- 2356 Rev. of *The Unjust Steward*. *The Westminster Review* 146 (Dec.), 710. "Belles Lettres". The book is attractive, but without originality, and is a pleasant Scottish story. The minister's debt problem is "a well-worn theme", but MOWO's skill is able to sustain its interest through a long novel.
- 2357 Rev. of *The Unjust Steward*. *The Academy*, 5 Dec., 489. "Fiction". MOWO has been writing since before fiction became an art; yet she has a distinctive style of her own. But *The Unjust Steward* is unsatisfactory. "The situation lacks coherence and plausibility"; the minister's dilemma over his debt is overstrained and psychologically unconvincing, and the ending is "grotesque". MOWO should have clearly shown the minister's thought processes leading to his action. The love story is uninteresting.
- 2358 Rev. of *A History of Scotland for the Young*, new edn. of *A Child's History of Scotland*. *The Scotsman*, 17 Dec., 7. Nine lines under "New Editions". Simply a factual comment, with implied admiration. cf. 2247.

2359 (J. M. Collyer), rev. of *The Unjust Steward*. *The Athenaeum*, 19 Dec., 870.
"New Novels". MOWO has returned lovingly to Scottish scenes and avoids the overstrained manner of contemporary Scottish writers. The story is full of an idyllic "old-world atmosphere" and is a relief from the excesses of novelists of the day. Collyer praises the insight into the children, especially the girl.

2360 "The Industrious Mrs Molesworth". *The Sketch*, 23 Dec., 361.
Includes a comparison between MOWO and Mrs Molesworth, with reference to their industry.

2361 Rev. of *A History of Scotland for the Young*. *The Glasgow Herald*, 24 Dec., 7.
Fifteen lines under "Minor Books, New Editions etc." Approval for MOWO's modifications and corrections; the book now serves its purpose better. cf. 2249.

2362 Rev. of *A History of Scotland for the Young*. *The British Review*, 26 Dec., 302.
A success in a difficult task; it is everything that a book for children should be. It is "not encumbered with disquisition" and is simple, clear reading; it will give children a taste for history.

1897

2362a Ernest Rhys, "A literary Causerie", *The Literary Year-Book* 1 (Jan.), 3 – 28.
Includes on page 13 a friendly comment on a new edition of *The Two Maries* (sic), "wisely and gracefully modern". Information from Cambridge University Library.

2363 (R. H. Hutton), rev. of "The Land of Suspense" in *Blackwood's Magazine*. *The Spectator*, 2 Jan., 11-12. "Topics of the Day".
High approval for "this unique writer", "this subtle critic", and for her conception of a time of probation and moral improvement after death. Two long quotations about the inability of the hero of the story to communicate with others.

2364 Rev. of *A History of Scotland for the Young*. *St. James's Gazette*, 7 Jan., 5.
"History in Outlines", including three other volumes in *The Children's Study*. Well told but not quite suitable for children. Contrast 2253.

2365 "Mrs Oliphant for the Young", rev. of *A History of Scotland for the Young*. *The New Saturday*, 9 Jan., 52-3.
Reviewed from a pacifist, radical standpoint, criticising MOWO for militaristic attitudes and other prejudices. But she is not "aggressively patriotic" and is tolerant on religious matters. It is "on the whole" satisfactory, though not as good as Scott. It is tactful in not overloading children with facts.

2366 "Mrs Oliphant as Historian", rev. of *A History of Scotland for the Young*. *The Academy*, 23 Jan., 99.
The book is "respectable" and no more. MOWO is not gifted in writing for children; she is often "childish and inept" and uses "overstrained simplicity". Scott aroused the passions of his young readers, MOWO seems to want them to be pedantic historians.

2367 Rev. of *Jeanne d'Arc*. *The Oxford Magazine*, 3 Feb., 172-3.
MOWO writes with enthusiasm, but offers us nothing new, although she assembles old material well. She writes eloquently on Joan's trial, and is commendably thorough.

2368 Rev. of *The Sorceress*, new edn. *The New Saturday*, 6 Feb., 185.
Its interest typically "lies in its presentation of character"; Colonel Kingsward and Bee are characters not unworthy of *Phoebe, Junior*. MOWO tends to "label" her characters, rather than letting them show themselves in speech and action; this earns her the disapproval of the critics, but the support of the public.

2369 Rev. of *The Unjust Steward*. *The Times*, 12 Feb., 15.
The reviewer finds the novel thin in content and "grey" in tone, with little variety. The dialogue is good,

and the general effect of the novel is "reposeful". The minister's crisis of conscience does not convince the reviewer.

2370 Rev. of *The Sorceress*, new edn. *The Literary World* (London), 19 Feb., 171.
Seventeen lines under "New Novels and New Editions". The reviewer comments on MOWO's courage in making Laura Lance successful in her schemes; in this world the unjust do often triumph.

2371 Rev. of *The Unjust Steward*. *The Englishwoman* 5 (Mar.), 66-7. Signed "H.E.N."
"Under the Lamp". It is a story depending for its success, not on its content, but on "the personal qualities of the artist". The story of "a commonplace temptation" is made moving to the reader, who enters sympathetically into the troubled conscience of the minister. It is carefully constructed, and has "grave but genuine humour", and authentic Scottish characters.

2371a *Who's Who 1897* (London: Adam & Charles Black, Mar.), the first of a new series.
Includes an entry on MOWO, 517 – bare facts and an incomplete list of books.

2372 Rev. of *The Unjust Steward*. *The Queen*, 13 Mar., 495.
The reviewer cannot sympathise with the minister's financial anxieties and finds him weak and obstinate, and his over-scrupulous conscience causes problems to his family. The book is pervaded with an "atmosphere of strained domestic crisis", which obsesses the characters, but is sometimes too intense.

2373 "*The Literary World*". *The St. James's Gazette*, 24 Apr., 12.
Includes a slightly inaccurate paragraph about the forthcoming history of the Blackwood firm.

2374 Herbert Paul, "The Apotheosis of the Novel under Queen Victoria". *The Nineteenth Century* 41 (May), 769-92.
Includes a comment on MOWO, 790, largely admiration for her uninterrupted progress over so many years, with a reference to *The Chronicles of Carlingford*.

2375 "Books and Bookmen". *The Manchester Guardian*, 1 May, 6.
Includes a paragraph about the forthcoming history of the Blackwood firm.

2376 "Literary Notes and News". *The Westminster Gazette*, 3 May, 2.
Includes fourteen lines discussing a controversy about MOWO's birthplace.

2377 "Literary Notes and News". *The Westminster Budget*, 7 May, 20.
Includes a reprint of 2376.

2378 Rev. of *The Ways of Life*. *The Scotsman*, 13 May, 9.
"Fiction". These are stories about "decadence and despair"; *Mr Sandford* is sad and moving with a deathbed scene which is not harrowing but natural, and *Mr Robert Dalyell* skilfully handles a difficult plot. Two sentences about the preface.

2379 Rev. of *The Ways of Life*. *The Manchester Guardian*, 18 May, 4.
"Novels". The reviewer notes that MOWO has never been satisfied with love as a theme; and that, wisely understanding her own powers, she confines herself to those quieter and less dramatic sorrows that she can manage. Thus the two stories deal only with moderate failure. The reviewer then analyses *Mr Sandford*, noting the development of the story to its "tenderly told" ending, but complaining of the implausibility of a family living on such slender means. The hero of *Mr Robert Dalyell* is inadequately motivated, and the moral issue of his dishonesty is evaded. The other characters in both stories are "mere supernumeraries". *

2380 (W. Robertson Nicoll), "The correspondence of Claudius Clear - Mr Greenwood on Journalism". *The British Weekly*, 20 May, 85.
Includes eleven lines on MOWO's contribution to *Blackwood's Magazine* about the Queen, a subject most suitable for her. (This is "'Tis Sixty Years Since", *BM* 161, 599-624, MOWO's contribution to the Queen's Diamond Jubilee.)

- 2381 Rev. of *The Ways of Life. Black and White*, 27 May, 658.
Eight lines under "The Bookshelf". Praises the "spiritual realism" of *Mr Sandford* with its poignant study of its hero's recognition of failure. The other story, "though admirable", is less good.
- 2382 (W. Robertson Nicoll), rev. of *The Ways of Life. The British Weekly*, 27 May, 103.
"The Correspondence of Claudius Clear - Read in the Train". Reviewed along with books by Conan Doyle and Innes Shand; MOWO's will have the smallest sale, but it is much the finest of the three books. Then Nicoll summarises the two stories, suggests that MOWO may be exaggerating the suddenness of an artist's failure, and comments at length on the problem of failing popularity.
- 2383 Rev. of *The Ways of Life. The Glasgow Herald*, 27 May, 9.
"Novels and Stories". The reviewer regrets the sombre tone of the preface, but insists that MOWO's fame will not go out on the ebb tide. *Mr Sandford* is deeply moving and the characters are powerfully drawn. *Mr Robert Dalyell* is more romantic and more melodramatic and is "imperfectly handled".
- 2384 (J. M. Collyer), rev. of *The Ways of Life. The Athenaeum*, 29 May, 712.
"Short Stories". A sympathetic discussion of the preface, of MOWO's objection to love as a theme, and of Mr Sandford's dilemma and his inability to communicate with his family. This is a "slight" story but with all MOWO's careful detailing. *Mr Robert Dalyell* has more humour, but is less "impressive", although it has an amusing character in Susie.
- 2385 (C. L. Graves), rev. of *The Ways of Life. The Spectator*, 29 May, 771.
"Recent Novels". A very eloquent tribute to *Mr Sandford*, which Graves considers a deeply moving story with an inevitability about its tragedy which many writers and journalists will recognise. The portraits of Mr Sandford and his family are "drawn with a multitude of unerring touches". Robert Dalyell, on the other hand, "alienates all our sympathies" by his cowardly deceit.
- 2386 Rev. of *Jeanne d'Arc. The Englishwoman* 5 (Jun.), 340.
"Under the Lamp". The reviewer praises MOWO's "reverential homage" to Joan and considers the book to be the finest and most "homogeneous and dignified" of lives of her.
- 2387 "Mrs Oliphant's New Book", rev. of *The Ways of Life. The Daily Chronicle*, 2 Jun., 3.
One of the finest of all tributes to MOWO's work, measuring her by the highest standards; she "has been a force in our intellectual life" for years, and she always speaks with a personal and distinctive voice. She is a far greater artist than her hero Mr Sandford because of her authenticity of vision, the source of her vitality. Her loss of popularity is an irrelevance. She experiences everything clearly and sanely, and records her experience with true artistry. The reviewer makes an eloquent and sensitive summary of the preface and of *Mr Sandford*. His final conclusion is that she lacks "the depth and breadth" of the very greatest writers, and the "symmetry of form" of Flaubert or Henry James, and she tends to evade a tragic issue, but that she has "a distinction of her own" and she will survive. ***
- 2388 Rev. of *The Ways of Life. The Morning Post*, 3 Jun., 2.
"Recent Novels". An admiring reference to the preface, followed by a discussion of *Mr Sandford*, where MOWO dramatises "the fatal psychological moment" of Mr Sandford's disillusioned recognition of the truth, leading to a carefully traced study of his decline. After the climax the interest flags a little until the pathos of the end. *Mr Robert Dalyell* is less impressive, but MOWO transforms what other writers would have made commonplace. *
- 2389 Gertrude Atherton, rev. of *The Ways of Life. Vanity Fair*, 3 Jun., 406.
"The Mills of the Publishers" - last paragraph, "Etcetera". The book is simply dismissed as mediocre.
- 2390 Rev. of *The Ways of Life. The Academy*, 5 Jun., 592.
"Notes and News". The unnamed reviewer prefers the preface to the stories and quotes extensively from it, concentrating on the themes of "coming to an end", of the obsession with youth, and of "happy endings".

- 2391 Rev. of *Women Novelists of Queen Victoria's Reign*. *The Daily News*, 9 Jun., 6.
Nearly half the space given to MOWO's article on Charlotte Brontë, endorsing her views.
- 2392 Rev. of *The Ways of Life*. *The Guardian* (London), 9 Jun., 917.
"Novels". The reviewer interestingly relates the stories to the sceptical climate of the late nineteenth century, which has driven writers to the pursuit of sensation and the neglect of human feeling. But these two stories have human depth and the pathos of middle age; they are "love stories turned upside down", and the powerful compassionate love of the married couple in each story prevents them from being unbearably sad.*
- 2393 "Magazines for June". *The Guardian* (London), 9 Jun., 918.
Includes sixteen lines on MOWO's article "The Queen" in *Good Words*.
- 2394 Rev. of *The Ways of Life*. *The Daily Mail*, 15 Jun., 3.
Seven lines of conventional praise under "Some Short Stories", with preference for the preface.
- 2395 Rev. of *The Ways of Life*. *The World*, 16 Jun., 39. Signed "P. and Q.". "Pages in Waiting". The reviewer is especially pleased with the preface, so rare in an Oliphant book, and so very moving and memorable. Mr Daniells is "the gem" of *Mr Sandford*, a very well constructed story; and *Mr Robert Dalyell* contains something approaching a love story, which is very convincing. Both heroes are drawn "with ... sympathy and discrimination".
- 2396 Rev. of *Women Novelists of Queen Victoria's Reign*. *The Glasgow Herald*, 17 Jun., 10.
MOWO's views on Charlotte Brontë are reasonable but perhaps too unsympathetic; she ought to have written the Gaskell essay.
- 2397 Rev. of *Women Novelists of Queen Victoria's Reign*. *The Times*, 18 Jun., 4.
"Books of the Week". The reviewer has praise only for MOWO's Brontë article, which is "a real contribution to criticism".
- 2398 T. P. O'Connor, "The Revolt of Charlotte Brontë", rev. of *Women Novelists of Queen Victoria's Reign*. *The Graphic*, 19 Jun., 756.
"Books Worth Reading". Entirely devoted to MOWO's Brontë article, with full approval of her views.
- 2399 Rev. of *Women Novelists of Queen Victoria's Reign*. *The Scotsman*, 21 Jun., 2.
"New Books". There is a lack of a unified view of women novelists, but MOWO on Charlotte Brontë is "a fine and sound piece of literary judgement".
- 2400 Rev. of *Women Novelists of Queen Victoria's Reign*. *The Morning Post*, 24 Jun., 2.
"Books of the Day". One paragraph on MOWO's article, somewhat startled by her supposed view that Charlotte Brontë's books are not great and that her memory should be left to rest.
- 2401 Rowland Grey, "A Garland of Girls VIII: Lucy Trevor". *Lady's Pictorial*, 26 Jun., 944.
One of a series about the heroines of famous novels; this one discusses Lucy Trevor, the heroine of *The Greatest Heiress in England*, which is summarised and praised for its portrayal of several different young men and of English society. There is also an assessment of MOWO's talents, admiring her for common sense and lack of sentimentality.
- 2402 "Death of Mrs Oliphant". *The Westminster Gazette*, 26 Jun., 7.
A bare list of MOWO's books and a description of her home in Wimbledon. Some inaccuracies.
- 2403 Obituary for MOWO. *The Observer*, 27 Jun., 4.
Brief, with biography and a very incomplete list of novels and biographies, etc.
- 2404 "Death of Mrs Oliphant". *The Weekly Sun*, 27 Jun., 5.
Brief biography; MOWO's finest work is *The Chronicles of Carlingford*. Mention of her biographies and

the death of her son (Cyril Francis, her elder son) in 1890.

2405 (A. Innes Shand?), "The Death of Mrs Oliphant". *The Times*, 28 Jun., 10.
A description of MOWO's last days, and a brief biography, stressing her wide-ranging talents, her modesty and her conscientiousness. Praise for her early novels, especially for *Margaret Maitland*, *The Minister's Wife*, and *A Beleaguered City*; she has a style of her own, but not a self-consciously polished one. A discussion of her non-fiction.

2406 "Death of Mrs Oliphant". *The Daily Chronicle*, 28 Jun., 4.
Hers was a "steadily successful rather than a brilliant career", but "her respect for conscientious work" never failed her. Brief story of her life, with brief list of her finest books. She is good on Scottish themes and on ordinary people, and she has "insight into the dark places of life". Her city books and her articles, sometimes sharp in their judgements. Her popularity in spite of her evasion of publicity.

2406a Obituary for MOWO. *The Daily Graphic*, 28 Jun., 8.
Included in the leading article. Concentrates on the Carlingford series and praises MOWO for her powers of observation, for "truth and accuracy" and for her freedom from "doubtful ... morality". She wrote for other women.

2406b "Death of Mrs Oliphant". *The Daily Graphic*, 28 Jun., 11.
A summary of MOWO's career and a selective list of her books; then an estimate of her work resembling that in the leading article, praising humour, "feminine delicacy", "healthiness of tone" and insight into character. Her biographies and other non-fiction admired.
(*The Daily Graphic* is largely excluded from this bibliography; but these obituaries are included since none appeared in the weekly *Graphic*. See also 2518a.)

2407 Obituary. *The Daily News*, 28 Jun., 8.
One of the finest of the obituaries. A perceptive character sketch, stressing her courage, her "rugged independence", her deep religious faith, her "speculative intellect", her irony, her generosity, her great reserve and avoidance of publicity. Discussion of her feminism. A fine analysis of the qualities of her fiction, which is consistently good because of her powers of observation, her vigorous imagination, and her avoidance of sensationalism; she never lowered her standards to court public favour. A discussion of her non-fiction; it is not widely researched, yet with a capacity for insight. **

2408 "Death of Mrs Oliphant / By an Old Friend". *The Daily Telegraph*, 28 Jun., 7.
Largely biographical, drawing on "'Tis Sixty years Since" in *Blackwood's Magazine*. (cf. 2380.) An eloquent tribute to her tireless energy, and references to her friendship with the Blackwoods, and to her bereavements. Mention of the *Stories of the Seen and Unseen* and the five city books.

2409 Leading article on Mrs Oliphant. *The Glasgow Herald*, 28 Jun., 6.
Described as the greatest Scottish woman novelist, indefatigable, and successful in everything she undertook, but weakened by over-production. A comparison with Jane Austen. Her acuteness of perception, her lack of sentimentality, her satirical gifts, and her "genius for detail".

2410 "Death of Mrs Oliphant". *The Glasgow Herald*, 28 Jun., 9.
Brief biography, followed by a discussion of the inequalities of her work and its wide range of interests. Assessment of her achievement in her Scottish novels, discussion of *The Chronicles of Carlingford* and the biographies and city books. A discussion of her productivity, which was an essential part of her character; many of her books will survive.

2411 "Mrs Oliphant". *The Manchester Guardian*, 28 Jun., 7.
A long list of MOWO's books, and praise for her intelligence, and for her finest characters, with detailed analysis of the Carlingford stories. A comparison with Trollope. She was the "ideal story-teller" and portrayed "gentlewomen" admirably. An assessment of her non-fiction and her methods of working. Followed by a sketch "By One Who Knew Her", with many personal and biographical details and a comment on her complex personality, and her feminism.

- 2412 Leading article on MOWO. *The Morning Post*, 28 Jun., 6.
A straightforward summary of her career, listing many books, including the non-fiction. She always interested her readers and always showed an interest in minute details. Some minor inaccuracies.
- 2413 "The Death of Mrs Oliphant / A Well-Known Novelist". *The Pall Mall Gazette*, 28 Jun., 10.
A short list of titles, some inaccurate. She dealt with "the average man and woman", "knew her own possibilities", always took a pride in her work, and wrote good, sound, readable novels, not masterpieces. A paragraph on her non-fiction.
- 2414 "Notes". The *St. James's Gazette*, 28 Jun., 3-4.
Includes a note on MOWO; admiration for her productivity; her finest novels, such as the Carlingford series and *Kirsteen*, will survive, and her books always show intelligence. Praise for her non-fiction, including her essays.
- 2415 "Death of Mrs Oliphant". *The St. James's Gazette*, 28 Jun., 6.
Brief biography, with an assessment of her special qualities as a novelist, referring to several novels. A brief survey of her biographical work.
- 2416 "Politics and Persons". The *St. James's Gazette*, 28 Jun., 13.
Includes an item on MOWO, referring to her friendship for the Queen, her history of the Blackwood firm, her illness and death, and the mystery of her methods of working.
- 2417 Leading article about MOWO. *The Scotsman*, 28 Jun., 6.
None but she has combined quantity with quality. It might seem that she should have concentrated her powers and produced better work; but to say so is to misinterpret her gifts. Her essential spontaneity produced a richness of theme and tone which undue labour might have spoiled. Praise for her freshness and sanity, her lack of morbidity, her lively heroines, her versatility, her Scottish and supernatural stories, and her personal courage. (Preceded in an earlier column by a brief note on her death and final days.)
- 2418 "The Late Mrs Oliphant, the Novelist". *The Scotsman*, 28 Jun., 7.
A discussion of her recent work, her life and career, her connection with the Blackwood firm, and her biographies, especially that on John Tulloch. A rather inaccurate list of her books. Emphasis on the excellence of her Scottish novels.
- 2419 "Death of Mrs Oliphant". *The Standard*, 28 June, 3.
A remarkable obituary. The obituarist considers MOWO a novelist crucial for the understanding of the Victorian Age, although she is not in the highest rank of novelists. She lacks poetic vision, and, although her insight into her characters is impressive she cannot enter into them with the highest imaginative powers. The obituarist admires her success in all literary forms she undertakes and offers a fine analysis of her irony and of her treatment of the progress of her most interesting heroines towards disillusion with men. *The Chronicles of Carlingford* are her finest novels; and her finest characters clergymen and their wives.**
- 2420 "Mainly About People". *The Star*, 28 Jun., 1.
Includes an obituary for MOWO, praising her courage, her "great creative gift", and her productivity, and mentioning *Margaret Maitland* and *The Chronicles of Carlingford*.
- 2420a "The Queen's Novelist". *The Star*, 28 Jun., 2.
Seven lines with portrait, stressing MOWO's friendship with the Queen, and her circle of friends.
- 2421 "Notes of the Day". *The Westminster Gazette*, 28 Jun., 2.
Includes ten admiring lines on MOWO's industry and her prolonged period of writing successful novels, also on her courage in suffering.
- 2422 "Literary Notes and News". *The Westminster Gazette*, 28 Jun., 3.

Includes three paragraphs on MOWO, describing her work, her friendship with the Queen, and her dislike of interviews. (There is also a brief note on her death on p. 6.)

2423 "Blackwood and Mrs Oliphant". "A Tribute in the Current Maga". *The Westminster Gazette*, 29 Jun., 4.

Gives details of the article "Mrs Oliphant" in the July *Blackwood's Magazine* (2439).

2424 "Barbara" (Arnold Bennett), rev. of *Women Novelists of Queen Victoria's Reign*. *Woman*, 30 Jun., 8.

Includes a brief, approving comment on MOWO's Brontë article.

2425 "O. O." (W. Robertson Nicoll), rev. of *The Ways of Life. The Sketch*, 30 Jun., 408. "The Literary Lounger". The stories have "a peculiar and painful interest" and the underlying "intense feeling" is very moving. Nicoll then states that he has read all MOWO's books, giving most praise to *Agnes* and *Phoebe, Junior*. All of them are very good, many written with great creative gifts; yet none will survive, because she did not devote years of work to each one, and most of them are a mixture of "admirable passages" and worthless writing. (cf. 2382.) See also 2441.

2426 "Funeral of Mrs Oliphant". *The Daily News*, 30 Jun., 6.

Brief description.

2427 "To the Editor of *The Daily News*". *The Daily News*, 30 Jun., 6.

A letter from the firm of Hurst and Blackett, stressing MOWO's long and honourable connection with their firm.

2428 Rev. of *Women Novelists of Queen Victoria's Reign*. *The Daily Telegraph*, 30 Jun., 11.

Includes an admiring comment on MOWO's view of Charlotte Brontë; all her comments are approved.

2429 "The Week". *The Guardian* (London), 30 Jun., 1013.

Includes a nine-line obituary for MOWO, on the front page.

2430 "Home News". *The Guardian* (London), 30 Jun., 1022.

Includes a longer obituary, with brief biography, and references to *Salem Chapel*, her supernatural stories, her biographies, the lives of Edward Irving and Laurence Oliphant, and her funeral.

2431 News item. *The Manchester Guardian*, 30 Jun., 5.

Brief description of MOWO's funeral, with no headline.

2432 "The Late Mrs Oliphant". *The St. James's Gazette*, 30 Jun., 13.

Letter from the firm of Hurst and Blackett, as in 2427.

2433 "The Death of Mrs Oliphant". *The Sketch*, 30 Jun., 386.

Discussion of MOWO as a prominent Victorian writer, who has influenced the position of women. Brief biography and reference to her Brontë article, her forthcoming Blackwood biography, and her literary friendships.

2434 "Mrs Oliphant's Funeral". *The Star*, 30 Jun., 3.

An eloquent description.

2435 "Court Circular". *The Times*, 30 Jun., 9.

Includes a description of MOWO's funeral.

2436 "What *The World* Says". *The World*, 30 Jun., 25.

Includes an obituary for MOWO; high praise for one of the most remarkable of Victorian women, stressing her versatility and the wide range of her "literary genius". Her sorrows did not prevent her from working. Her "modest" but "self-reliant" nature. *The Chronicles of Carlingford* and *A Beleaguered City* are her finest

work.

2437 "Women Novelists of the Reign", rev. of *Women Novelists of Queen Victoria's Reign. The World*, 30 Jun., 30.

MOWO's article on the Brontës is much the finest article for its insight and its opinions.

2438 Andrew Lang, "At the Sign of the Ship". *Longman's Magazine* 30 (Jul.), 366-76. Begins with an obituary for MOWO; mainly a tribute to her character, noting her old-fashioned views, her antipathies, and her love for young people, and giving a high estimate of her personality. Her more spontaneous earlier novels are perhaps the best. Lang highly praises the *Stories of the Seen and Unseen*, especially *A Beleaguered City*.

2439 (J. H. Lobban and William Blackwood III), "Mrs Oliphant". *Blackwood's Magazine* 162 (Jul.), 161-4.

A tribute to MOWO's long connection with the Blackwood firm and magazine, and to her wide range of talents, with an admiring reference to *The Ways of Life*.

2439a E. H. Lacon Watson, rev. of *The Ways of Life*, *The Monthly Packet* 94 (n.s. 14) (Jul.), 98-99.

"Through Pink Glasses" High praise for *Mr Sandford*, less admiration for *Robert Dalyell*.

[A similar review of *Annals of a Publishing House* in December, 691-2, need not be itemised.]

2440 (Robert Herbert Story), "In Memoriam M.O.W.O.". *The Scotsman*, 1 Jul., 5.

Written anonymously in the first person, describing MOWO's personal appearance, her methods of working, "her high and pure ethical tone", her belief in the family, and the wisdom of her judgements in non-fiction. There are comments on her novels and on her biographies and essays. Her dying words are quoted. (This obituary is quoted in Elma and Constance Story, *Memoir of Robert Herbert Story, ... by his daughters*. (Glasgow: James Maclehose and Sons, 1909), item 2723, and in Merryn Williams's biography, item 2829.)

2441 (W. Robertson Nicoll), "Mrs Oliphant". *The British Weekly*, 1 Jul., 177-8.

After a brief summary of MOWO's career Nicoll insists that she never fell below her own standards throughout her life. *Phoebe, Junior* is her most perfect novel, and *Agnes* and *The Minister's Wife* are "very strong". Her special theme was the quiet life of ladies in the country, interrupted by sudden crises. Nicoll discusses her biographies and her journalism, and makes an assessment of her character, stressing her growing conservatism, her religious feeling, her contempt for sentimentality, and the readiness with which she said cruel and wounding things; of younger writers she could admire only Barrie and Kipling. *

2442 "Woman's World". *The New Age*, 1 Jul., 221.

Includes an obituary for MOWO, praising her industry, her religious feeling, and her modesty, and mentioning her forthcoming Blackwood biography and her picnic for the Blackwoods in 1877 on Magna Carta Island.

2443 "Entre Nous". *Truth*, 1 Jul., 4.

Includes a brief obituary for MOWO, praising her versatility, her uniform excellence to the very end, and mentioning her sorrows. She is as good as George Eliot.

2444 "Vanities". *Vanity Fair*, 1 Jul., 4.

Includes notes on MOWO, referring to her final writings, her friendship with the Queen and the death of her younger son (Francis Romano, who died in 1894).

2445 "A Chat About Books". *The Daily Mail*, 2 Jul., 33. Signed "Examiner".

Includes a brief obituary for MOWO, describing her as "refined and cultured". All of her novels are of the same quality, but she is a good "utilitarian" novelist rather than a genius.

2446 "Mrs Oliphant". *The Literary World* (London), 2 Jul., 14.

Mainly biographical, with a list of her books. She is described as "conservative", having no respect for literary fashions, and conscientious. The supernatural stories are particularly admired.

2447 "Post Obit", rev. of *The Ways of Life*. *The Pall Mall Gazette*, 2 Jul., 11.
Mainly brief plot summaries, with praise for "grace of style" and "absolute simplicity", and for the preface.

2448 "Gossip of the Week". *The St. James's Budget*, 2 Jul., 25.
Includes an edited reprint of 2415 and 2416, with a recent photograph of MOWO.

2449 "All the Week's News". *The Westminster Budget*, 2 Jul., 5.
Includes a reprint of 2421.

2450 "Literary Notes and News". *The Westminster Budget*, 2 Jul., 20.
Includes a reprint of 2422.

2451 "Blackwood and Mrs Oliphant". *The Westminster Budget*, 2 Jul., 29.
A reprint of 2423.

2452 Norman MacColl, "Mrs Oliphant". *The Athenaeum*, 3 Jul., 35-6.
Perhaps the most industrious of women writers, who never produced the expected masterpiece. Her novels often failed to keep the promise of their openings. She had invention, and skill in character, but not in construction, and she lacked passion. Her Scottish novels are finer than the "kailyard" school, but her supernatural novels are overrated. The Irving biography is good, the others less so. MacColl also discusses her methods of working and her character.

2453 (Meredith Townsend), "Mrs Oliphant". *The Spectator*, 3 Jul., 20-21.
Although her work is uneven the good work is very fine indeed. Townsend defines three categories of Oliphant novel: "religious mystery", "description", "modern society". An admiring discussion of *A Beleaguered City*, and a comparison with Scott for her descriptive novels, especially in her splendid series of female portraits. Also comparisons with Jane Austen and George Eliot; she is inferior only to Eliot. Her bias against men is noted. Her fame will continue to grow; but of her non-fiction only the life of Irving is worth reprinting. **

2454 "Place aux Dames", rev. of *Women Novelists of Queen Victoria's Reign*. *The Academy*, 3 Jul., 6-7.
Most space is given to MOWO's Brontë article, which is considered rather prejudiced, yet "fair [and] reasonable". Her views are quoted with approval.

2455 "Notes and News". *The Academy*, 3 Jul., 12.
Includes an obituary for MOWO, concentrating on her connections with the Blackwood firm and her life of Queen Victoria.

2456 "Mrs Oliphant By One Who Knew Her". *The Academy*, 3 Jul., 15-16.
Contains much biographical information, including MOWO's skill in balancing work with social commitments, and her delight in listening to stories. On her novels the writer stresses the clarity of her vision and her scrupulous avoidance of "violent passions" and "vice and wickedness", and singles out for praise *A Beleaguered City* and the Little Pilgrim series. There is a discussion of her family life and her bereavements, and of her beautiful personality.

2457 "Mrs Oliphant". *Black and White*, 3 Jul., 3.
An eloquent tribute to MOWO's style of novel, "clean", "sweet [and] wholesome", and to her consistent artistic vision, unspoiled by her personal sufferings.

2458 "Chronicle". *The British Review and National Observer*, 3 Jul., 323.
Includes a short obituary for MOWO. Recent obituaries have not done her justice, but she will be remembered when many current celebrities are forgotten. Her industry "was not to her discredit" and her

place is with Trollope, George Eliot and Charlotte Brontë.

2459 Rev. of *Women Novelists of Queen Victoria's Reign*. *The Daily Chronicle*, 3 Jul., 3.
MOWO's views of the Brontës are not entirely satisfactory, being underresearched, and her lack of enthusiasm for Emily is out of step with current thinking. Her views on the ethics of biography are examined and considered inapplicable to the Brontës.

2459a Brief obituary for Oliphant, *The Gentlewoman*, 3 Jul., 64 (xxviii in the Supplement).
Brief story of Oliphant's life from *Margaret Maitland* to its successors and her prolificacy and high popularity. Special praise for *A House in Bloomsbury* and mention of *The Sorceress*, previously serialised in *The Gentlewoman*.

2460 "Literary Notes". *The Glasgow Herald*, 3 Jul., 4.
Includes quotations on MOWO from 2453 and 2457.

2461 "Mrs Oliphant". *Lady's Pictorial*, 3 Jul., 4.
A fairly conventional obituary, stressing MOWO's "refinement", her understanding of human nature, her love of country life, and her "wholesome" and "safe" books.

2461a Obituary for Oliphant, *The Leeds Mercury Weekly Supplement*, 3 Jul., 4.
Unfortunately, the print is so badly faded that the article is almost illegible. It is a long article and covers her career, non-fiction as well as novels. There is a comparison with Trollope, Oliphant being considered the better writer. It ends by saying that if she had written fewer books she would have been more admired.

2462 "Books and Bookmen". *The Manchester Guardian*, 3 Jul., 5.
Includes a paragraph on the Blackwood biography, showing how it had developed until MOWO's death.

2463 "In Memory of Mrs Oliphant". *The Queen*, 3 Jul., 19.
MOWO described as an "instructive and wholesome" writer. Brief biography and brief list of novels; discussion of her city series and her other non-fiction, and the Hurst and Blackett connection. Her work is always "good and vigorous" with a "breezy and fresh style". To conclude, a note, "Mrs Oliphant's House" (in Wimbledon), by "S.A.T."

2464 "The Literary World". *The St. James's Gazette*, 3 Jul., 12.
Includes a reference to the tribute to MOWO in *Blackwood's Magazine* (2439), and summarises her reputation.

2465 "Obituary". *The Speaker*, 3 Jul., 4.
Includes an eloquent four-line tribute to MOWO.

2466 "Mrs Oliphant". *The Speaker*, 3 Jul., 12-13.
Covers a wider range than almost any other obituary, praising MOWO's "tireless industry", her success in all the different categories of work she undertook, "the extraordinary catholicity of her interests and her powers", and her skill in portraying ordinary people with "quiet discrimination". Her "fecundity" prevented "perfect finish", but she can be compared with the leading novelists of her time, and she could handle almost every subject. Her Scottish novels are her finest work. *

2467 Rev. of *The Ways of Life*. *The Speaker*, 3 Jul., 23.
The stories praised for "finish, restraint and tender humanity". The reviewer finds in them "wisdom", insight into motive, a sense of irony and pathos, and an almost painful truthfulness. He summarises *Mr Sandford*, praising it eloquently, and noting its tragic irony. *

2468 "Death and Funeral of Mrs Oliphant". *Windsor and Eton Express*, 3 Jul., 5, cols 2-3.
Full description of MOWO's funeral with list of mourners and of those who sent wreaths. A conventional tribute to her work, her industry, her gifts for a wide range of books and her ability always to interest her readers and her "fidelity to minute detail". Followed by a Letter to the Editor by "B.W.C.", with many

memories of MOWO's life in Windsor, the Magna Carta reception at Runnymede, her hospitality, her kindness, her busy life at home, her friendships with other authors, her private theatricals (mentioning a play "The Japanese next door", presumably now lost), her life strictly retired from public gaze, especially after her sons' deaths. There is another description of her funeral. (There are inaccuracies in the spelling of names.)

2468a "Literary Notes and News". *The Westminster Gazette*, 5 Jul., 3.

Includes four notes on MOWO's work: her Blackwood connection, the views of Barrie, her birthplace, her illegible handwriting.

2468b "A Last Word on Mrs Oliphant", by S.K.P. *The Echo*, 6 July, 1897, p. 1, col 4.

A verdict of the 1890s on a voice from the past. She is seen as a novelist who created a world of her own, a quiet secluded "dream-world" based on a view of the world which has changed altogether since she started her career. And her views of women's role never changed throughout her life, although women have in fact changed immensely during this time. These misguided views are sustained through the whole obituary. SKP is convinced that there is nothing challenging in her work. But she is described as "tolerant". She takes a high place as a novelist of Scottish life. She is admired for her inexhaustible capacity for work all through her life, and SKP does not believe that her productivity weakened her gifts, because, so he says, she retained the same style throughout her life, "simple, unpretending, direct, and distinctive". Her historical works were well researched, but not to be taken seriously as history, but her biographies deserve a high ranking, except that she is out of sympathy with Laurence Oliphant. **

2469 "Literary Notes". *The Daily Telegraph*, 7 Jul., 11.

Includes notes on MOWO's autobiography, the forthcoming Blackwood biography, and her links with different publishers.

2470 W. L. Courtney, rev. of *The Ways of Life*. *The Daily Telegraph*, 7 Jul., 11.

Courtney makes a fine analysis of the psychological condition described in the preface, and then discusses *Mr Sandford*, noting that MOWO avoids a study of absolute failure and "settle[s] the problem without solving it". *Mr Robert Dalryell* is less successful, but an effective contrast; Courtney analyses the bitter irony of the story. He then offers a thematic analysis of the two stories and finds that the second story is inferior because its hero alienates our sympathies and it lacks the complex implications of *Mr Sandford*. **

2471 "D'you Know?". *Woman*, 7 Jul., 7.

Includes an obituary for MOWO. Although she was well known, she was never truly appreciated. "Perhaps her time has yet to come." Then a long quotation from the Blackwood obituary (2439).

2472 "Mediocrity on Stilts". *The World*, 7 Jul., 12-13.

Partly a tribute to MOWO, one of the major writers of the time, whose gifts, versatility and industry, put to shame the degenerate times in which we live. She was not a self-publicist. The present day is one of minor talent unjustifiably advertised. *

2473 "Woman's World". *The New Age*, 8 Jul., 237.

Includes a section on "Blackwood and Mrs Oliphant", which is mainly a discussion of MOWO's novels: better than her biographies, but weakened by her "neutral attitude" and by "narrowness and hardness". There are echoes of other obituaries.

2474 James Payn, "Our Note Book". *The Illustrated London News*, 10 Jul., 36.

Includes a paragraph on MOWO; the obituaries have underestimated her, as she was a more important novelist than most writers have said. The recent story *Mr Sandford* proved that her imagination was not weakened by constant practice. Her work reflects her experience of life and is never sordid nor inclined to portray great wickedness. *

2475 (Theodore Watts-Dunton), rev. of *Women Novelists of Queen Victoria's Reign*. *The Athenaeum*, 10 Jul., 55-7.

Comments at length on MOWO, assessing her limited but remarkable gift, and praising her essay on the

Brontës, but with reservations, notably a complaint of her injustice to *Wuthering Heights*.

2476 "Personal". *The Illustrated London News*, 10 Jul., 40.

Includes an obituary for MOWO, making a comparison with George Eliot, and describing her Scottish novels as much finer than the kailyard school. Praise for her Carlingford books, which will give her a very high place - although her productivity prevented the writing of masterpieces. Mention of her other books.

2477 "Vale!". *Punch*, 10 Jul., 1.

A sixteen-line memorial poem for MOWO.

2478 "The Literary World". *The St. James's Gazette*, 10 Jul., 12.

Includes a paragraph on MOWO's "literary remains" including the life of the Queen.

2479 Rev. of *The Ways of Life*. *The Saturday Review*, 10 Jul., 46.

Nine lines; the stories are too similar, but the preface is movingly personal. The reviewer does not believe that MOWO will suffer the fate of Mr Sandford.

2480 "Mrs Oliphant". *The Englishwoman's Review* n.s. 28 (15 Jul.), 204-5.

Praise for "careful and cultivated work", *The Chronicles of Carlingford* being her finest work. Mention of her biographies, her city books, and her Civil List pension; followed by a conventional biography.

2481 "Literary Notes and News". *The Westminster Budget*, 16 Jul., 23.

Includes a paragraph on MOWO's birthplace, reprinted from 2468a.

2482 "Woman's World". "Maga and Mrs Oliphant". *The New Age*, 22 Jul., 269.

Includes quotations from 2439.

2483 Rev. of *Women Novelists of Queen Victoria's Reign*. *The Literary World* (London), 23 Jul., 62-3.

Includes high praise for MOWO's Brontë essay; she does not soften Charlotte's startling qualities, as Mrs Gaskell does.

2484 "Book Reviews Reviewed". *The Academy*, 24 Jul., 79.

Includes a section on *The Ways of Life*, quoting from 2387, 2468, and 2385. The reviews are very enthusiastic and should be contrasted with *The Academy's* own review: 2390.

2485 Rev. of *The Ways of Life*. *The British Review and National Observer*, 24 Jul., 381.

"Novels and Stories". High praise for the preface, and for *Mr Sandford*, noting that Mr Sandford's fate has not been MOWO's. Plot summaries. *Mr Robert Dalyell* is less admired, but Mr Dalyell's household and friends are skilfully portrayed.

2486 Rev. of *Women Novelists of Queen Victoria's Reign*. *Society*, 24 Jul., 647.

"Brought to Book". MOWO considered an "unsatisfactory" and prejudiced critic of Charlotte Brontë.

2487 "From the Magazines". *The Daily News*, 28 Jul., 8.

Includes a quotation from Andrew Lang's obituary for MOWO in *Longman's Magazine*: 2438.

2488 Rev. of *Women Novelists of Queen Victoria's Reign*. *The Guardian* (London), 28 Jul., 1179.

Praise for the "animation and freshness" of MOWO's views of Charlotte Brontë; but she fails to see the discrepancy between her passion and her lack of balance.

2489 M. C. Birchenough, rev. of *The Ways of Life*. *The Queen*, 31 Jul., 236.

An eloquent tribute to MOWO's courage under her sufferings and bereavements - which did not damage her work. The preface to *The Ways of Life* shows her freedom from illusions, and her reasonableness. *Mr Sandford* is truer to life than *Mr Robert Dalyell* - which has an "unlikely and fraudulent" story.

- 2490 Annie L. Coghill, "Mrs Oliphant". *The Fortnightly Review* 68 (n.s. 62) (Aug.), 277-85. A detailed comparison between *Mr Sandford* and MOWO's own later life is followed by praise for the rich variety of her work, and many personal details. Then follows a biography, stressing her methods of work, and speaking of her bereavements.
- 2491 Christabel Coleridge, "Mrs Oliphant". *The Monthly Packet* 94 (n.s. 14) (Aug.), 152-8. A remarkably perceptive article, finding evidence of greatness throughout MOWO's work, though no great novel was produced. Her insights were unique, tragic, ironic, a constant challenge to illusions, and she had a "spontaneity of invention"; within a narrow range she individualised her characters, and, while always being reticent, she exposed their baser motives and the insecurity of their good qualities. Coleridge then surveys her career, marking her development from early immaturity. An admiring, but cautious, analysis of *Hester*. A close analysis of her treatment of the parent-and-child theme and of her deep and disillusioned feminism. An admiring discussion of her biographies and - with reservations - the Stories of the Seen and Unseen, especially "The Land of Darkness". **
- 2492 (Edwin Oliver?), obituary for MOWO. *Atalanta* 10 (Aug.), 653-4. Brief biography, and a list of her best books, fiction and non-fiction (apart from *The Chronicles of Carlingford*, an unusual omission). Conventional praise for humour, insight into character, pathos, "healthiness of tone", etc.
- 2492a John Huntley Skrine, "In Memoriam Margaret Oliphant, died June 25, 1897". *Macmillan's Magazine* 77 (Aug.), 241. A twelve-line poem, using themes from the Stories of the Seen and Unseen.
- 2493 W. W. Tulloch, "Mrs Oliphant". *The Bookman* (London) 12 (Aug.), 113-15. A tribute to MOWO's courage and endurance, followed by personal memories and biographical details, such as the death of Maggie in 1864, MOWO's circle of friends, her unpretentiousness, and her eclectic religious views.
- 2494 Rev. of *The Ways of Life*. *The Bookman* (London) 12 (Aug.), 129. "Novel Notes". Admiration for the preface and for the story of *Mr Sandford*, finer than much of her recent work. The book is more serious in tone than usual, but still typically tender-hearted. She defies realism by giving comforting ends to her two heroes, and leaves the reader with a "sympathetic message". (Probably by W. Robertson Nicoll; cf. 2497.)
- 2495 "The Month". *The Sunday Magazine* 33 (n.s. 26) (Aug.), 575-6. Ends with a short obituary for MOWO, placing her high in the second rank of novelists; but genius cannot endure over-production like hers. Several novels and the life of Irving ought to be reprinted, but the supernatural stories are of questionable value.
- 2496 Rev. of *Women Novelists of Queen Victoria's Reign*. *The Westminster Review* 148 (Aug.), 232. "Belles Lettres". The reviewer has a low opinion of the book; no specific reference to MOWO.
- 2497 "O. O." (W. Robertson Nicoll), rev. of *The Ways of Life*. *The Sketch*, 4 Aug., 697. "The Literary Lounger". Nicoll's third discussion of *The Ways of Life*; see 2382 and 2425 (a previous *Sketch* review). Perhaps his fourth; cf. 2494. The tone of the book is "graver" than is usual with MOWO, since popularity obliged her "to say the pleasant thing". The two stories avoid cruelty by their calm resignation and the final comfort offered to the dying heroes. Nicoll praises the preface for its pathos and absence of self-pity.
- 2497a "Cosy Corner Chat", *The Gentlewoman*, 7 Aug., 173. Includes a commentary on Mary (sic) Coghill's article in *The Fortnightly Review* (2490), concentrating on the series of tragedies in Oliphant's life and her great distress at the end of her life on finding she has

lost the approval of the public. The reviewer is deeply moved.

2498 Rev. of *Women Novelists of Queen Victoria's Reign*. *The Observer*, 15 Aug., 7.
"Recent Books". A mere sketch of a review, with a regretful reference to MOWO's death.

2498A Henry James, "London". *Harper's Weekly* (NY) 21 Aug, 834.
The final paragraphs are an obituary for MOWO. Dated "July 31 1897." See below, item 2729.

2499 "In the Publisher's Parlour". *The St. James's Budget*, 27 Aug., 8.
The first paragraph consists of advance notice about the Blackwood biography.

2500 "The Book of the Week", rev. of *Women Novelists of Queen Victoria's Reign*. *The Queen*, 28 Aug., 422.
The reviewer admires MOWO's views of the Brontës, including the egotistical passion of Charlotte and the intolerableness of *Wuthering Heights*.

2501 Rev. of *The Ways of Life*. *The Times*, 31 Aug., 4.
Concentrating on the theme of wasted life and loss of reputation. The preface with its "reflective prose" is finer than the story of *Mr Sandford*, although this is moving. MOWO had lately declined as a novelist, but the forthcoming Blackwood book will prove that her intellectual gifts are not weakened.

2502 Mrs E. Rentoul Esler, "Between Ourselves, A Friendly Chat with Girls". *The Young Woman* 5 (Sep.), 473-4.
Consists of an obituary for MOWO, seeing her as belonging to a bygone, less publicity-conscious, age, when only conscientious work mattered. She always shunned publicity and that has harmed her reputation. Esler stresses her distinctively Scottish qualities, her preference for writing about middle-aged women and neglecting love stories, and the special excellence of her shorter stories. A survey of her career, stressing its great unevenness in quality.

2503 (J. H. Millar), "Mrs Oliphant as a Novelist". *Blackwood's Magazine* 162 (Sep.), 305-19.
MOWO was never a doctrinaire novelist, but always receptive to new ideas because of her wide imaginative sympathies. Her heroines are forceful young women in pursuit of self-improvement, especially Lucilla Marjoribanks; her villains and millionaires tend to be caricatured. She is successful in settings and environment, in domestic realism, and in humour, but not in plot. She never shows Trollope's slovenliness. Admiration for *The Minister's Wife* and the Carlingford series, but the supernatural stories are less admired.

2504 "Some Books of the Autumn Season". *The Bookman* (London) 12 (Sep.), 146.
Includes four paragraphs on MOWO's forthcoming Blackwood history, in an interview with Mr (William) Blackwood.

2505 (W. Robertson Nicoll), "The Correspondence of Claudius Clear". *The British Weekly*, 2 Sep., 329.
Nicoll takes issue with the article in *Blackwood's Magazine* (2503) and gives a revised version of MOWO's character and writings, stressing her "kindly contempt" for men, her sense of the insecurity of life, her preference for stories of ladies living in seclusion until disturbed by a tragedy, and her willingness to inflict pain. Some of her work was very bad; but she deserves more judicious and sympathetic treatment than that given in the *Blackwood's* article. (cf. 2441.)

2505a "Magazines and Reviews", *The Leeds Mercury*, 7 Sep., 6.
Includes a long eloquent quotation from "Mrs Oliphant as a Novelist" in *Blackwood's Magazine*.

2506 Rev. of *The Lady's Walk* (also including "The Ship's Doctor"). *The Glasgow Herald*, 30 Sep., 8.
"Novels and Stories". MOWO's ghost stories were a diversion from her serious work, but this is a pleasant story with a typical Oliphant heroine, but a rather feeble narrator. "The Ship's Doctor" is admired.

- 2507 Rev. of *The Lady's Walk*. *The Scotsman*, 30 Sep., 7.
"Fiction". It has some of the characteristics of her best work, and the intermingling of reality and the supernatural is successful; the narrator is effectively kept in the background, and the ending is not "artificially dramatic".
- 2508 "An Old Personal Friend" (William Wallace), "Mrs Oliphant and her Rivals". *The Scottish Review* 30 (Oct.), 282-300.
A comparison of MOWO with George Eliot and others as a novelist on English themes, specifically comparing *Middlemarch* with the Carlingford series. MOWO lacks Eliot's imaginative richness and insight but is more honest and realistic in her picture of petty urban life and in her sharply ironic picture of Dissent. A comparison of MOWO with Galt and others as a novelist on Scottish themes. MOWO is narrower in scope and unable to describe the urban Scot, but she successfully conveys the warmth and passion of the rural Scot. Wallace also speaks of her innate conservatism and the limitations of her vision.
- 2509 "The Treatment of Dissent in English Fiction". *The London Quarterly Review* 89 (n.s. 29) (Oct.), 54-72.
Refers to MOWO. 62-4 and 66, complaining of an exaggerated and prejudiced treatment of Dissenters in *Salem Chapel* and *Phoebe, Junior*.
- 2510 "Mrs Oliphant: an Appreciation". *The London Quarterly Review* 89 (n.s. 29) (Oct.), 85-98.
Not "one of the great creative novelists"; very uneven and her characters are not memorable. But she has a natural conversational style and gives an unrivalled picture of Victorian society. A survey of her career, noting her sudden self-discovery with the Carlingford books, and stressing her reticence and modesty. A discussion of her feminism, deep-rooted but not spectacular. Comments on: her class-consciousness when writing about the English; her melancholic and disillusioned view of the world: the courage of her final years.
- 2510a "Mrs Oliphant's Treatment of the Supernatural", *The Monthly Packet* 94 (n.s. 14) (Oct.), 471-3.
By "Feu-Follet". Critical of *The Wizard's Son*, more admiring of *A Beleaguered City* and the ghost stories. This is an essay entered into a competition for girl readers.
- 2511 Rev. of *The Lady's Walk*. *The Academy*, 2 Oct., Fiction Supplement, 77.
Five coolly polite lines.
- 2512 Rev. of *The Lady's Walk*. *The Daily Mail*, 5 Oct., 3.
Five conventionally admiring lines under "The World of Books".
- 2513 Rev. of *The Lady's Walk*. *The Manchester Guardian*, 5 Oct., 4.
"Novels". A "gentle and homely", "tender and delicate", domestic novel with a motherly ghost. "The Ship's Doctor" is viewed unenthusiastically.
- 2514 Rev. of *The Lady's Walk*. *The Westminster Gazette*, 5 Oct., 2.
Conventional summary; it is more than a mere ghost story. Full and enthusiastic treatment of "The Ship's Doctor".
- 2515 "Chat about Books". *The Daily News*, 8 Oct., 3.
Includes eleven lines on the forthcoming *Blackwood Annals*.
- 2516 (J. M. Collyer), rev. of *The Lady's Walk*, *The Athenaeum*, 9 Oct., 486.
"New Novels". Admiration for the realistic presentation of domesticity, and for the "gentle", "gracious" heroine. MOWO handles the ghost theme with moderation. "The Ship's Doctor" is not much admired.
- 2517 "Annals of a Great Publishing House", rev. of *Annals of a Publishing House*. *The Daily Chronicle*, 12 Oct., 3.

The book successfully balances criticism and "fulsome panegyric"; but it is too long and repetitive and neglects chronological sequence. Detailed summary of the book, with stress on Scott, Branwell Brontë and George Eliot.

(The full title of *Annals* is *Annals of a Publishing House, William Blackwood and his Sons, their Magazine and Friends*. Some reviewers name it by the second section of its title, *William Blackwood and his Sons*. In the interests of consistency it is always cited hereafter by the first five words of the title.)

2518 "A Great Publishing House. Mrs Oliphant's Last Work", rev. of *Annals of a Publishing House*. *The Daily News*, 12 Oct., 6.

Mainly a comment on the early years of Blackwood, with lavish praise for MOWO's gifts, judgement, tact, fair balance etc., shown in the book. It is an important contribution to nineteenth-century literary history.

2518a "A Great Publishing House", rev. of *Annals of a Publishing House*. *The Daily Graphic*, 12 Oct., 4 (overall 148).

Admired for its broad scope; it gives a vivid picture of the early nineteenth-century publishing trade, reproducing the true "atmosphere" of the times. It will preserve MOWO's reputation better than any other of her books. Volume One is finer than Volume Two, which is considered disjointed. The review is illustrated with many quotations, mainly on the earlier Blackwood authors. (Included for comparison with T.P. O'Connor in the weekly *Graphic*, 2534.)

2519 Rev. of *Annals of a Publishing House*. *The Daily Telegraph*, 12 Oct., 7.

An enthusiastic review, noting MOWO's insight into bygone business methods. The main interest is the story of the magazine. The reviewer specially admires MOWO's personal memories.

2520 Rev. of *Annals of a Publishing House*. *The Glasgow Herald*, 12 Oct., 4.

The book is a fitting memorial to MOWO. Her style is less graceful than usual, but the book is well structured and "picturesque", and successfully combines biography with history. The reviewer then surveys the story of Blackwood and his authors, especially Scott, and praises an autobiographical passage.

2521 "The House of Blackwood", rev. of *Annals of a Publishing House*. *The Manchester Guardian*, 12 Oct., 12.

Very enthusiastic for the conscientious work done by MOWO; the book is very readable and will be MOWO's "memorial to fame". The reviewer lays special stress on poignant domestic detail. He then concentrates on the portrait of Blackwood.

2522 "De Quincey and the Blackwoods". *The Manchester Guardian*, 12 Oct., 12.

Deals with the relationship between De Quincey and his publisher, as revealed in *Annals of a Publishing House*.

2523 "The House of Blackwood", rev. of *Annals of a Publishing House*. *The Morning Post*, 12 Oct., 7.

Even finer than *Edward Irving*; MOWO specially praised for insight into character and for clear knowledge of the essentials of her story, for gusto, and for consistently making her characters human, for example by vivid domestic details. Summary of the book with constant admiring comments.

2524 Rev. of *Annals of a Publishing House*. *The Pall Mall Gazette*, 12 Oct., 1-2.

This will be considered the most memorable of MOWO's works. Eloquent tribute to its evocative power; her views quoted with approval.

2525 "The House of Blackwood", rev. of *Annals of a Publishing House*. *The Scotsman*, 12 Oct., 5.

Praise for MOWO's "sound judgement", "literary skill", enthusiasm and insight, and for graphic and vivid detail. Summary of her account of Scottish authors and others, with long quotations to show the power of her story. Much detail of MOWO's own experiences.

2526 Rev. of *Annals of a Publishing House*. *The Times*, 12 Oct., 11.

MOWO was ideally suited to write this book. The reviewer discusses her connection with the Blackwood firm, and summarises the book, concentrating on the early years, but also on the autobiographical passages, quoting her views on many occasions.

2527 "Annals of a Great Publishing House", rev. of *Annals of a Publishing House*. *The Westminster Gazette*, 12 Oct., 3.

MOWO was well suited to her task, but the book should have been cut. Yet the reviewer summarises the book admiringly, quoting MOWO's comments with approval. He concentrates on the earlier years and on George Eliot.

2528 "The House of Blackwood", rev. of *Annals of a Publishing House*. *The St. James's Gazette*, 13 Oct., 6.

Will be considered a masterpiece of biography; the book is praised for "tact and skill", "unity and progression", and as a story more fascinating than most novels. MOWO has created a convincing narrative, "alive with vivacity and humour", with a picture of Blackwood's homelife "drawn with womanly tenderness".

2528a Rev. of *Annals of a Publishing House*, *Yorkshire Post*, 13 Oct., 7.

Perhaps the longest (two and a half columns) and liveliest review of this book, with many quotations from many authors, for example De Quincey, Branwell Brontë and George Eliot.

2529 "The House of Blackwood", rev. of *Annals of a Publishing House*. *The British Weekly*, 14 Oct., 433-4.

MOWO has triumphed over immense difficulties and has produced a book as fascinating as a novel, illuminating many powerful personalities from the past. It is so fascinating that the reviewer would have liked twenty volumes. Then a summary of the book.

2530 "Mrs Oliphant's Blackwood", rev. of *Annals of a Publishing House*. *The New Age*, 14 Oct., 21.

"New Books". MOWO is eminently suited to write the book and shows her "sound literary judgement"; it is a well-balanced book with vivid sketches of literary misjudgements made by earlier writers.

2531 "Posthumous", rev. of *The Lady's Walk*. *The Pall Mall Gazette*, 15 Oct., 4.

A very eloquent, rather sentimental, tribute to the ghost heroine, and to MOWO's artistry: construction, vivid detail, pathos. A sentimental paragraph on "The Ship's Doctor".

2532 (Stephen Gwynn), "The House of Blackwood", rev. of *Annals of a Publishing House*. *The Spectator*, 16 Oct., 524-5.

One of the finest of literary memoirs and a fitting conclusion to MOWO's career, in its generous praises and its "masterly use of materials". Gwynn gives most of his space to the story of William Blackwood and his earlier contributors, and then to George Eliot.

2533 (Norman MacColl), rev. of *Annals of a Publishing House*. *The Athenaeum*, 16 Oct., 517-18.

Praise for MOWO's style, humour, sympathy for literature, and modesty. The book improves as it goes on, as she is ill at ease with the ribald early days of the Blackwood firm. She is unjust to Hogg but gives a fine portrait of John and Major Blackwood. An autobiographical passage quoted.

2534 T. P. O'Connor, "The House of Blackwood", rev. of *Annals of a Publishing House*. *The Graphic*, 16 Oct., 515.

"Books Worth Reading". O'Connor praises MOWO but finds the book not entirely successful, because it praises publishers at the expense of authors. But the book is full of "interesting and varied matter" and has "literary, historical, and human value".

2535 Rev. of *Annals of a Publishing House*. *The Academy*, 16 Oct., 295-6.

An enthusiastic review, concentrating on the early years of *Blackwood's Magazine*, and praising MOWO

for "skill", "readableness", successful narrative, and balanced judgement, and for pathos about her own story.

2536 "A Great Publishing House", rev. of *Annals of a Publishing House*. *The Observer*, 17 Oct., 7.

Gives space and a long quotation to MOWO's autobiographical passage. The reviewer pays tributes to William Blackwood and to his famous writers, and describes the book as a "fascinating" climax to MOWO's career.

2537 Rev. of *Annals of a Publishing House*. *The World*, 20 Oct., 31-32.
MOWO is ideally suited to the work, has thoroughly researched, and writes well.

2538 Rev. of *The Lady's Walk*. *The Daily News*, 22 Oct., 6.
Described as "charming", with an attractive heroine and an "elusiveness of touch", which makes her ghost convincing. Conventional plot summary.

2539 Rev. of *Annals of a Publishing House*. *The Literary World* (London), 22 Oct., 299-300.
The book is too long and contains too much expendable material, but it is "a labour of love". Then a summary of the book with quotations, most praise being given to the George Eliot story.

2540 "A Vanished Hand", rev. of *The Lady's Walk*. *The Literary World* (London), 22 Oct., 303-4.
The story is full of human interest, has a loveable ghost and a tragic theme, and is "charmingly characteristic" of MOWO's gift for story telling.

2541 "The Story of a Great Publishing House", rev. of *Annals of a Publishing House*. *The St. James's Budget*, 22 Oct., 31-32. Signed "E.W.R."
Largely a summary, with emphasis on Blackwood and Scott, but with a brief, eloquent tribute to MOWO at the end.

2542 W. Robertson Nicoll, "The House of Blackwood", rev. of *Annals of a Publishing House*. *The Illustrated London News*, 23 Oct., 568.
Described as the best book of its kind ever published. MOWO uses her material in the best possible way, and shows less "acidity" than in any other of her books. Praise for her as a Blackwood writer. "The publishers are the real heroes of the story", and she is at her best on William Blackwood. Her views of Blackwood and Wilson (Christopher North) are accepted with reservations.

2543 Rev. of *Annals of a Publishing House*. *Literature*, 23 Oct., 10-12.
There could have been no better historian of the Blackwoods; MOWO's approach is "picturesque rather than accurate", and there is too much detail on inessentials. A summary of the book, with mild criticisms of detail, and of undue lenience to some authors. An eloquent tribute to MOWO's autobiographical passage, and to her "genius" as a writer.

2544 Rev. of *Annals of a Publishing House*. *The Guardian* (London), 27 Oct., 1708.
The reviewer is enthusiastic about the earlier years of the century and about the excellence of the book. After a discussion of Scott he then devotes about a third of his review to a survey of MOWO's career.

2545 Desmond B. O'Brien, rev. of *Annals of a Publishing House*. *Truth*, 28 Oct., 1112-13.
"Letters on Books". The book is too long, too unbalanced and unselective, overpraises a publisher, and shows "wild incoherence". But on individual authors it offers much of interest.

2546 (C. L. Graves), rev. of *The Lady's Walk*. *The Spectator*, 30 Oct., 603.
"Recent Novels". Eloquent praise for the delicacy and simplicity of the story, which deals with "sisterly and filial devotion", and for MOWO's gift for supernatural stories. The portraiture is natural and not obsessively naturalistic.

- 2547 Rev. of *Makers of Modern Rome*, new edn. *The Academy*, 30 Oct., 350.
Twelve lines; it is a picturesque book that is not for the scholar.~
- 2547a "The Publishing Season", *The Gentlewoman*, 30 Oct., 594.
Includes a review of *The Lady's Walk*. Although the reviewer finds the story unbelievable and "thin" he/she welcomes it as an antidote to the modernism of recent fiction. And as a ghost story it will satisfy our nostalgia for the "glamour" and "romances" of days gone by.
- 2548 W. Robertson Nicoll, rev. of *Annals of a Publishing House*. *The Bookman* (London) 13 (Nov.), 38-9.
MOWO was often very unsuccessful in books of criticism, but here she writes with authority, offering "new lights and fresh information" in a book of the greatest importance. She does more justice to publishers than to authors. cf. 2542.
- 2549 A[nna] M. Stoddart, "The House of Blackwood", rev. of *Annals of a Publishing House*. *The Contemporary Review* 72 (Nov.), 632-48.
Largely a summary of the book, with details of MOWO's six years' work on it, praise for "masculine judgement and feminine insight", for painstaking research and care over detail, and for her treatment of the early Blackwood years, and of Scott, Lockhart and Galt.
- 2550 Richard D. Graham, *The Masters of Victorian Literature* (Edinburgh: James Thin; London: Simpkin, Marshal & Co, Ltd., Nov.).
Refers to MOWO, 98-100, praising her earlier novels and the Carlingford series, noting that she did not suffer unduly from over-production, and commenting on her humour and her insight into "the heart". A paragraph on her non-fiction.
- 2551 Clement Shorter, *Victorian Literature - Sixty Years of Books and Bookmen* (London: James Bowden, Nov.).
Refers to MOWO, 74-5, emphasising her versatility, praising *Salem Chapel*, and stating that her novels would "with more concentration" have given her permanent fame as a novelist.
- 2552 "The Rise of the House of Blackwood". rev. of *Annals of a Publishing House*. *The Review of Reviews* 16 (Nov.), 527-8.
"Some Notable Books of the Month". Praises MOWO, and concentrates mainly on giving details of the book.
- 2553 Desmond B. O'Brien. rev. of *The Lady's Walk*. *Truth*, 4 Nov., 1180.
Nine lines under "Letters on Books". MOWO is always successful with the supernatural, and O'Brien identifies the moral, and praises the pathos and the heroine.
- 2554 "The Book of the Week", rev. of *Annals of a Publishing House*. *The Queen*, 6 Nov., 889.
Admiration for the entertaining picture of William Blackwood and of great writers of the past, and for the portrayal of the domestic life of the Blackwoods. Some discussion of MOWO's own story.
- 2555 Rev. of *The Lady's Walk*. *The World*, 10 Nov., 31-2. Signed "P. and Q.".
Four lines under "Pages in Waiting"; her last work, but not otherwise remarkable.
- 2556 Rev. of *The Lady's Walk*. *Vanity Fair*, 11 Nov., 329. Signed "M.H.".
Eight lines under "All Sorts and Conditions"; MOWO was "a wonderful woman", but this book is quite unimportant.
- 2557 Rev. of *The Lady's Walk*. *Black and White*, 13 Nov., 618.
Seven lines of naive praise, noting the "beautiful idea" on which the story is based.
- 2558 (Mrs St. Loe Strachey, or J. St Loe Strachey, or A. J. Church), rev. of *Women Novelists of Queen Victoria's Reign*. *The Spectator*, 20 Nov., Literary Supplement, 717.

A mere list of articles, with one regretful reference to the loss of MOWO.

2559 M. C. B[irchenough], rev. of *The Lady's Walk. The Queen*, 20 Nov., 981.
Eighteen lines under "Novels of the Day", admiring the benevolence of the ghost, the humour, and the Scottish details. Brief praise for "The Ship's Doctor".

2560 "The House of Blackwood", rev. of *Annals of a Publishing House. The Saturday Review*, 20 Nov., 559-60.
Largely a summary of the book; MOWO is too hard on Hogg, but does admirable justice to Major Blackwood. The reviewer greatly admires the book and MOWO's own story.

2561 "Blackwoods: the History of a Publishing House", rev. of *Annals of a Publishing House. Chambers's Journal*, 27 Nov., 753-6.
A very selective summary, with some friendly references to MOWO, and admiration for the book.

2562 Rev. of *The Lady's Walk. The Saturday Review*, 27 Nov., 598.
Seven lines; the two stories are not admired.

2563 (J. H. Lobban), "Maga and her Publishers", rev. of *Annals of a Publishing House. Blackwood's Magazine* 162 (Dec.), 860-72.
A discussion of the history of the publishers and of the magazine, praising the vividness of MOWO's description of the early years. She supplies facts rather than myths on Christopher North (Wilson) and redresses the balance on Lockhart. She writes with tact and discernment on the relations of publisher and author. Lobban ends with a warm tribute to her long connection with the Blackwood firm.

2564 Robert Murray Lockhart, "A Notable Publisher", rev. of *Annals of a Publishing House. The Westminster Review* 148 (Dec.), 665-71.
Lockhart concentrates on a study of William Blackwood, and quotes MOWO on several occasions, such as Blackwood's relations with Scott. Many chapters on famous writers are not analysed, though praised for their value as biography and "literary estimates".

2565 Sir Herbert Maxwell, "Blackwoodiana", rev. of *Annals of a Publishing House. Longman's Magazine* 31 (Dec.), 117-130.
Praise for "womanly tact" and "picturesque" writing. Maxwell admires MOWO for avoidance of partisanship; but in fact he shows her on some occasions to be a partisan for some of her subjects. Some sentences are "carelessly constructed". But the book is "a long, living pageant". The review ends with details of MOWO's personal memories.

2566 J. H. Millar, "William Blackwood and his Men", rev. of *Annals of a Publishing House. The New Review* 17 (Dec.), 646-56.
Largely a discussion of John Lockhart, of whom MOWO gives a more balanced picture than was available before. Briefer comment on other figures and praise for the portraits of John and Major Blackwood. This is her "most attractive" book; but she does less than justice to her latest themes, in her final chapters. MOWO was at times prejudiced and uncritical, but here she rises above her limitations to produce a "well-proportioned [and] judicious" book, which proves her "intellectual power [to be] unimpaired".

2567 C. Stein (i.e. John Cecil Russell), rev. of *Annals of a Publishing House. The Fortnightly Review* 68 (n.s. 62) (Dec.), 852-61.
The book is a "stately monument" and its length is fully justified, since it will become an important reference book. Russell summarises the story of the Blackwood firm and magazine, praises MOWO's handling of Lockhart and Hogg, and her "tact and discrimination" in letting authors speak for themselves. The book reflects her personality, is like one of her novels, and gives a fine picture of Blackwood family life.

2568 Gertrude Slater, "Mrs Oliphant as a Realist". *The Westminster Review* 148 (Dec.), 682-90.

MOWO depicts human beings as they are without exaggeration or "suppression". She shows a consistent, unembittered ironic disillusion, which can tolerate many morally inadequate characters; and she often studies the damaging effect of power. Her characters are never grand, and she avoids romance. She is neither an idealist nor a pessimist and avoids poetic justice; but she is not a cynic, but full of charity. Slater comments on her country gentlemen, her lack of heroic figures, her fondness for inheritance themes and for the sorrows of middle age. Usually she avoids sensational plots, but she often, unconventionally, shows the unexpected criminality of the virtuous. Her workmanship is always honest and she makes no concessions to sensation or sentiment or moralising.**

2569 Rev. of *The Lady's Walk*. *The Guardian* (London), 1 Dec., 1917-18.
 "Novels". "The Ship's Doctor" is considered pleasing; and the title story is admired for its Scottishness, and for its portrayal of a ghost who experiences frustration and learns from experience. But MOWO's conception of Heaven is questionable, and the ghost is too repetitive.

2570 Rev. of *Agnes Hopetoun's Schools and Holidays*, new edn. *The School Guardian*, 4 Dec., 919.
 Three friendly lines.

2571 F. G. Bettany, "The Year's Prose". *The Weekly Sun*, 5 Dec., Literary Supplement, 1.
 Includes a brief comment on *Annals of a Publishing House*. MOWO has excelled herself; there is no "weak-kneed" criticism, no inaccuracy in the book. But some authors show up rather badly.

2572 Rev. of *Annals of a Publishing House*. *Black and White*, 11 Dec., 744.
 This is almost the book of the year, shows "great skill and tact", and gives "most enlightening" insight into writers like Scott and Hogg, and into the relations of Blackwood and his publishers.

2573 Rev. of *The Lady's Walk*. *The Graphic*, 18 Dec., 804.
 "New Novels". MOWO was not only a great realist, but also an unrivalled writer of ghost stories. Here we see the point of view of a ghost who learns "a very beautiful lesson". "The Ship's Doctor" is admired. Both are distinguished by "fine and delicate work".

For six articles on MOWO in *The Scots Pictorial* in 1897 see Appendix Four.

Addendum to 1897

It seems desirable to allow an American entry into Part One of this bibliography, while confining it largely to an Appendix. Accordingly I briefly list here three important American obituaries, which illustrate MOWO's reputation in America at the time of her death.

- (i) "Mrs Oliphant". *The Critic* (NY), 3 Jul., 8.
- (ii) Arthur Waugh, "London Letter". *The Critic*, 17 Jul., 38.
- (iii) Harriet Waters Preston, "Mrs Oliphant". *The Atlantic Monthly* 80 (Sep.), 424-7.

HW Preston had published these two articles on Oliphant in previous years:

- (iv) "Mrs Oliphant". *The Atlantic Monthly* 55 (Jun. 1885), 733-44.
- (v) "A Modern Mystic". *The Atlantic Monthly* 68 (Sep. 1891), 414-26.
 A review of *Laurence Oliphant*.

Fuller details of these articles, along with item numbers continuing the sequence of item numbers from Appendices 1, 2, 3 and 4, will be found, in chronological order, in Appendix 6.

1898

2573a Obituary for Oliphant, *The Literary Year-Book* 2 (Jan.), 116.
Under the heading "Obituary of 1897", which lists all notable people who died in 1897. Strangely lists almost exclusively Oliphant's non-fiction, biographies and city histories, but notes at the end her supernatural stories. However in the article "Literature in 1897", 17-39, the editor, Joseph Jacobs, pays a brief tribute to Oliphant, 36-7, admiring her industriousness and suggesting she nearly achieved greatness in her supernatural stories. Information from Cambridge University Library.

2574 M. Johnson, "Mrs Oliphant". *The Primitive Methodist Quarterly Review* 40 (n.s. 20) (Jan.), 1-15.
A curiosity, being a tissue of plagiarism - from 2405, 2441, 2452, and 2456. (In fact 2456 is quoted.) A passage about the superiority of MOWO to Trollope seems original. But see 2503. Johnson draws most of all from Nicoll (2441) with his sharp view of MOWO's personality.

2575 (T. E. Kebbel), rev. of *Annals of a Publishing House*. *The Quarterly Review* 187 (Jan.), 234-58.
Considered one of the best of all books of its kind, though "diffuse" and "deal[ing] a little too freely in small sarcasms". Most of the review is a history of the Blackwood firm and magazine, with criticism of MOWO for some of her views: on the relations of Blackwood and Scott, on John Murray and other subjects. But she gives a more balanced view of Lockhart and Wilson than can be found elsewhere.

2576 (A. Innes Shand), rev. of *Annals of a Publishing House*. *The Edinburgh Review* 187 (Jan.), 40-66.
An eloquent tribute to MOWO's connection with Blackwood and with the magazine, her loyalty and good judgement, the value of her personal memories, her versatility, her friendships. She almost idolises Blackwood, yet her judgement remains unimpaired. Shand discusses the various authors mentioned, quoting her opinions, and making the one adverse suggestion that she is too hard on Wilson (Christopher North)'s faults. There are references to *Katie Stewart* and to *The Chronicles of Carlingford*.

2577 Rev. of *Annals of a Publishing House*. *The Scottish Review* 31 (Jan.), 51-81.
Starts with an admiring comment on MOWO's own involvement in the Blackwood story; and then summarises the book, with quotations on Scott, Susan Ferrier, Wilson, Lockhart and other topics. The reviewer challenges her views on some points; for example, he is sceptical of her views on Lockhart. But he admires the later chapters and considers the book has permanent value.

2577a Rev. of *The Lady's Walk*. *The Tablet*, 15 Jan., 89.
Most of the review is given up to an eloquent tribute, largely in Oliphant's words, to the heroine Chatty, who is devoted to her family. The ghost is not allowed to be obtrusive. The plot is very briefly summarized by the reviewer. He praises the story for "delicacy and tact" and ends with a brief comment on "The Ship's Doctor".

2578 Gerald Lee, "Mrs Oliphant's Novels". *Great Thoughts*, 29 Jan., 292-4.
Brief biography, followed by a study of *The Chronicles of Carlingford*, with comparisons with *Cranford* and Jane Austen. Lee then analyses the Scottish novels, the "novels of incident", and the supernatural stories, and lists her limitations. He notes MOWO's disenchanted view of marriage, her preference for the parent-and-child theme, the colourlessness of her men, the individuality of her characterisation, her easy fluency. Her weaknesses are: her lack of literary economy, her weak endings, her inability to create a convincing villain, her lack of passion and of imagination.

2579 D. Brown Anderson, "Mrs Oliphant's 'Century of Great Poets'". *The Scots Magazine* 21 (Mar.), 273-80.
An enthusiastic generalised praise of MOWO's industry, with special reference to her series of articles in

Blackwood's Magazine on great poets. An examination of the articles on Coleridge, Byron and others (*Blackwood's Magazine* 111, Nov 1871, 552-76; 112, Jul 1872, 49-72, etc). She is less than fair to Byron.

2580 D. Brown Anderson, "Mrs Oliphant's 'Century of Great Poets' II". *The Scots Magazine* 21 (Apr.), 332-40.

Continuation of the theme of 2579, with reference to Shelley and Burns (*Blackwood's Magazine* 111, Apr 1872, 415-40, Feb 1872, 140-68). High praise for the Burns article.

2581 J. H. Millar, "Mrs Oliphant as a Biographer". *Blackwood's Magazine* 163 (Apr.), 301-12. Deals mainly with the biographies of Edward Irving, John Tulloch and Laurence Oliphant, praising MOWO for balance and perspective, for never overweighting her hero, and for avoiding excessive theological detail. She has "insight, sympathy, tolerance and sense of proportion". Irving defended for its "glamour and romance". *Laurence Oliphant* is "matter-of-fact" when dealing with difficult topics. A brief discussion of the Thomas Chalmers biography and the *Blackwood Annals*.

2582 G. W. Niven, "Episodes in the History of *Blackwood's Magazine*". *The Scots Magazine* 21 (Apr.), 361-9.

MOWO criticised for partiality and occasional inaccuracy in *Annals of a Publishing House*. She is unfair to the earlier *Scots Magazine*, and is frequently inconsistent. Facts unknown to her are detailed.

2583 D. Brown Anderson, "Mrs Oliphant's 'Century of Great Poets' III". *The Scots Magazine* 21 (May), 450-55.

Continuation of the theme of 2579 and 2580, with reference to Wordsworth (*Blackwood's Magazine* 110, Oct 1871, 299-326).

2584 J.M. Barrie, Introductory Note to MOWO, *A Widow's Tale and other Stories*, (Edinburgh and London, Blackwood, May).

Barrie relates personal memories of MOWO, and pays a tribute to her personal magnetism and her intellect. She lacked the careful artistry considered in the 1890s to be essential to a novelist; but this does little real harm to her strengths. A brief appraisal of the short stories, especially "Mademoiselle" and "Queen Eleanor and Fair Rosamond".

2585 "Writers and Readers". *The Daily Chronicle*, 11 May, 3.

Includes eleven lines on Barrie's introduction to *A Widow's Tale*.

2586 W. P. James, "*The Literary World*". *The St. James's Gazette*, 14 May, 12.

Includes a paragraph on Barrie's introduction to *A Widow's Tale*.

2586a "Mr Barrie on Mrs Oliphant". *The British Weekly*, 19 May, 84.

A long quotation from Barrie's introduction to *A Widow's Tale*.

2587 Rev. of *A Widow's Tale*. *The Scotsman*, 25 May, 12.

"New Editions". The reviewer agrees with Barrie that MOWO's short stories contain her finest work, and quotes at length from his introduction, accepting his implied view that "she was a story-teller first of all and a stylist a long way after".

2588 Rev. of *A Widow's Tale*. *The Glasgow Herald*, 26 May, 10.

"Novels and Stories". Barrie's introduction is admired, but considered over personalised; his comment on over-productivity accepted. MOWO is at her best, but unequal, in short stories. "Queen Eleanor and Fair Rosamond" is the most powerful, showing that MOWO if she had chosen could have dealt with the social questions that interest the younger writers. The three "John" stories are admired, but changes in names are noted, which ought to have been corrected in this volume.

2589 Rev. of *A Widow's Tale*. *The Daily Mail*, 27 May, 3.

"Chat about Books". The reviewer concentrates largely on Barrie's introduction, endorsing his views, and stressing that MOWO's merits as a novelist are becoming more widely known.

- 2590 "Literary Gossip". *The Outlook* (London), 28 May, 536.
Includes a rather flippant comment on Barrie's view of MOWO's greatness in his introduction to *A Widow's Tale*.
- 2591 Rev. of *A Widow's Tale*. *The Outlook* (London), 28 May, 538.
Seven lines under "A First Glance at New Books", referring to Barrie's introduction and singling out for praise "Queen Eleanor".
- 2592 Rev. of *Annals of a Publishing House*. *The Author* 9 (Jun.), 7-9.
The reviewer is surprised at MOWO's admiration for a publisher.
- 2593 "Mrs Oliphant and the Short Story", rev. of *A Widow's Tale*. *The Daily Chronicle*, 7 Jun., 3.
A striking analysis of the elliptical, selective art of the short story, which MOWO never achieved. These are short novels, not short stories in the nineties style; but they are remarkable, like all her work. The reviewer examines her "purring, rippling, cheery manner" when dealing with dismal subjects, such as "Queen Eleanor" and "The Lily and the Thorn", in which unpleasant themes are treated in a well-bred manner but without effective tragedy. High praise for "Mademoiselle".**
- 2594 Rev. of *A Widow's Tale*. *The Manchester Guardian*, 14 Jun., 5.
Considered both nostalgically old-fashioned in technique and modern in theme. Barrie's view of the need for compression approved. "Mademoiselle" and "Queen Eleanor" most admired, the latter being a fine study of marital disillusion. The other stories are less good.
- 2595 Rev. of *A Widow's Tale*. *The World*, 22 Jun., 33. Signed "P. and Q.". "Pages in Waiting". The reviewer admires Barrie's introduction, and insists that all MOWO's best work is English, not Scottish. He praises "Mademoiselle", and finds the other stories too "uncheerful", but worthy of MOWO's reputation.
- 2596 Rev. of *A Widow's Tale*. *The Guardian* (London), 29 Jun., 1010.
A fine and perceptive tribute to MOWO's gifts, her insight into the familiar troubles of life, her humour, her reticence. The reviewer praises "Queen Eleanor", "A Widow's Tale", and "A Story of a Wedding Tour" as rehabilitations of stock themes; they handle modern themes in an "unmodern" way. "Queen Eleanor" treats its theme without sensationalism, sentimentality or intrusive moralising. The reviewer also praises "Mademoiselle" and Barrie's introduction. **
- 2597 Desmond B. O'Brien, rev. of *A Widow's Tale*. *Truth*, 30 Jun., 1662.
Six lines under "Letters on Books". O'Brien is unimpressed by Barrie's introduction and by the stories, except for "Mademoiselle".
- 2598 "Mrs Oliphant and Maga on the Thames". *The Leisure Hour* 47 (Jul.), 556-60. Signed "C".
A description of MOWO's 1877 picnic on Magna Carta island for John Blackwood and his friends.
- 2599 "Mrs Oliphant's Stories", rev. of *A Widow's Tale*. *The Graphic*, 9 Jul., 66.
A long quotation from Barrie's introduction, endorsing all his views. This volume will remind the public what high standards MOWO set for herself.
- 2600 Rev. of *A Widow's Tale*. *The Illustrated London News*, 9 Jul., 58.
Eleven lines under "Notes on New Books". The reviewer admires "Mademoiselle", but not the other stories, in spite of Barrie's introduction. He refers to the preface to *The Ways of Life*.
- 2601 Rev. of *Dante*, new edn. *The School Board Chronicle*, 16 Jul., 71.
"Foreign Classics for English Readers". High praise for the prose style and the handling of extracts.

- 2602 "O. O." (W. Robertson Nicoll), rev. of *A Widow's Tale. The Sketch*, 20 Jul., 538.
"The Literary Lounger". Largely on Barrie's introduction; Nicoll implicitly approves of Barrie's view of MOWO, but insists that condensation would not have been of any value to her art as a writer. Some of her books should be reprinted. Note the contrast with 2425.
- 2602a "The Book World", *The Clarion*, 20 Aug., 3.
Includes full details of J.M. Barrie's tribute to Oliphant in his preface to *A Widow's Tale*. (Other references to Oliphant are too brief to be included.)
- 2602b Rev. of *A Widow's Tale. The Tablet*, 15 Oct. 610-11
The reviewer comments on the special qualities of the short story. Oliphant is modern in subject but owing to her "discursiveness" old-fashioned in style, but all her strengths are still shown. He gives a forceful commentary on "Queen Eleanor and Fair Rosamond", briefly mentions two other stories, and praises Barrie's introduction.
- 2603 (C. L. Graves), rev. of *A Widow's Tale. The Spectator*, 23 Jul., 121.
"Recent Short Stories". Barrie's view of MOWO is exactly Graves's own; but this collection of stories needed revising, and the two stories "A Story of a Wedding Tour" and "Queen Eleanor", though superbly written, deal with "sordid" and painful themes which MOWO might have been expected to avoid. But "Mademoiselle" provides a very attractive contrast. Graves admires MOWO's insight into older women, such as the heroine of "Queen Eleanor".
- 2604 (J. M. Collyer), rev. of *A Widow's Tale. The Athenaeum*, 6 Aug., 190.
"Scottish Fiction". The book includes some of MOWO's best work; Collyer finds "Queen Eleanor" a powerful story, and "The Heirs of Kellie" another proof of her gift for describing the Scots. But the title story is unconvincing. Barrie's introduction quoted and his preference for *Kirsteen* approved.
- 2605 Rev. of *The Ways of Life*, new edn. *The Outlook* (London), 6 Aug., 28.
"A First Glance at New Books. New Editions and Reprints". Five lines, reflecting the theme of the stories with a quotation from Wordsworth.
- 2606 Rev. of *A Widow's Tale. The Literary Gazette* 1 (15 Aug.), 60.
"Fiction". MOWO described as a good storyteller with not much artistry, a feeling for character, a comfortable acceptance of things as they are, and a "dignified" humour. The reviewer agrees with Barrie on the need for condensation and on other weaknesses. He finds some of the stories unsatisfactory; but he praises "A Widow's Tale", "Queen Eleanor", "Mademoiselle" and "The Lily and the Thorn" for their ability to handle a dramatic climax that has a forceful effect upon characters in the stories.
- 2607 Rev. of *A Widow's Tale. The Times*, 23 Aug., 8.
The reviewer agrees with Barrie that MOWO could not condense; she tends to spin stories out of unsubstantial material and be unable to control their shape. But he admires the ironic, understated tone of "Queen Eleanor", although the end is weak; and he praises "Mademoiselle", "A Widow's Tale", and "The Lily and the Thorn".
- 2608 Rev. of *The Ways of Life*, new edn. *The New Age*, 25 Aug., 311.
"New Books". The reviewer finds MOWO a deeply blemished writer who often obscured her themes with "clouds and clouds of words"; yet she is one of the moderns, and was often capable of fine aphoristic writing. He pays a tribute to the themes of the two stories and notes that in tenderness to her characters she clears away difficulties too easily.
- 2609 "A Tried Friend", rev. of *A Widow's Tale. The Literary World* (London), 9 Sep., 170.
The reviewer agrees with Barrie on the need for condensation; but much of value survives, such as her truth to life in her characters, especially women, and her dialogue. He praises "Queen Eleanor" and "A Widow's Tale".
- 2610 Rev. of *A Widow's Tale. Lady's Pictorial*, 10 Sep., 388. Signed "Blue Stocking".

Seven lines under "Books of the Day"; the reviewer agrees with Barrie's views in the introduction and admires "A Story of a Wedding Tour".

2611 "Science and the Ghost Story". *Literature*, 17 Sep., 250-2.
Mentions *The Lady's Walk* as one of the best of recent ghost stories.

2612 Rev. of *Molière*, new edn. *The School Board Chronicle*, 17 Sep., 285.
"Foreign Classics for English Readers". Praised as a very "instructive" and helpful book; enthusiastic summary.

2613 "Some Short Stories by Mrs Oliphant", rev. of *A Widow's Tale*. *The St. James's Gazette*, 21 Sep., 4.
Barrie's praise of MOWO is "extravagant"; yet this volume contains some of her finest work, far superior to the fashionably unsubstantial, impressionistic stories of the day with its complex stories and real characters. The reviewer admires all the stories, noting the centrality of marriage as a theme, and giving a brief comment on each of them. A particularly perceptive comment on "A Story of a Wedding Tour". The book is a useful antidote to too much modernism. *

2614 Rev. of *That Little Cutty* (and other stories). *The Scotsman*, 22 Sep., 7.
"Fiction". All three stories are admired for their finished artistry and characterisation, especially the "idyllic" title story. But "Isabel Dysart" is "rather pointless".

2615 Rev. of *That Little Cutty*. *The Academy*, 24 Sep., 295.
Three friendly lines under "The Newest Fiction: A Guide for Novel Readers".

2616 Rev. of *That Little Cutty*. *The Outlook* (London), 24 Sep., 247.
Five admiring lines under "A First Glance at New Books".

2617 Rev. of *That Little Cutty*. *The Pall Mall Gazette*, 28 Sep., 4.
The stories are admired, especially "Dr Barrère", though not her finest work. The reviewer then gives a generalised comment on MOWO's work, stressing an unpretentious insight into ordinary people with little "literary finish". At her best she was never equalled; and she never fell below her own high standards.

2618 John Knox Laughton, *Memoirs of the Life and Correspondence of Henry Reeve* (London: Longmans, Green and Co., Oct.).
Includes references to MOWO, 157-9, 252: a letter in which she offers Reeve (editor of *The Edinburgh Review*) a review of John Stuart Mill's *Subjection of Women*; and her Runnymede party in 1877.

2619 M. C. B[irchenough], rev. of *A Widow's Tale*. *The Queen*, 1 Oct., 551.
"Novels of the Day". The reviewer makes no direct comment on the stories, but quotes Barrie's views with full approval. MOWO's heroines are always gentlewomen of great dignity. The reviewer describes MOWO's qualities of character from personal experience.

2620 Rev. of *That Little Cutty*. *The Glasgow Herald*, 7 Oct., 4.
"Novels and Stories". All the stories are "slight" but represent an attractive return to quiet Scottish provincial life. "Isabel Dysart" is most admired, but all stories show undiminished narrative power.

2621 (J. M. Collyer), rev. of *That Little Cutty*. *The Athenaeum*, 8 Oct., 487.
"Short Stories". Collyer considers "Isabel Dysart" the finest of the three stories, and finds "Dr Barrère" an unusually grim tragedy for MOWO.

2622 Rev. of *That Little Cutty*. *The Saturday Review*, 8 Oct., 480.
Twelve lines under "Recent Fiction". All three stories show "tenderness and homely humour" and successfully work out their ideas. "Dr Barrère" is unusually dramatic.

- 2623 Rev. of *That Little Cutty*. *The Manchester Guardian*, 11 Oct., 4.
The distinctive qualities of MOWO's art have turned potentially insignificant stories into something fine. They are studies of Scottish life; "Dr Barrère" is specially praised. MOWO's sane work is a corrective to the follies of recent literature.
- 2624 "O. O." (W. Robertson Nicoll), rev. of *That Little Cutty*. *The Sketch*, 12 Oct., 536.
Twelve lines under "The Literary Lounger". The distinctive qualities of MOWO's style have survived, as shown by her posthumous stories; and Nicoll makes a thematic analysis of two of the stories. *
- 2625 Rev. of *That Little Cutty*. *The World*, 12 Oct., 32. Signed "P. and Q."
Six lines under "Pages in Waiting"; these are typical Oliphant stories, but unremarkable. In "Dr Barrère" she fails to do justice to the theme.
- 2626 Rev. of *That Little Cutty*. *The Literary World* (London), 21 Oct., 281.
"New Novels and New Editions". Conventional praise for the stories in general and in particular, except for a comment on the ironic tragedy of "Dr Barrère".
- 2627 Rev. of *That Little Cutty*. *Literature*, 22 Oct., 377.
"Short Stories". The book is an "oasis" in the wasteland of contemporary fiction, and shows all MOWO's distinctive qualities. The reviewer speaks of "old-world gentility" and a gift for creating "loveable women".
- 2628 Rev. of *Dante*, new edn. *The School Guardian*, 22 Oct., 802.
Five approving lines on this and *Pascal* by John Tulloch.
- 2629 Mrs Gerald Porter, *Annals of a Publishing House III: John Blackwood* (London and Edinburgh: Blackwood, Nov.).
Includes important references to MOWO's work for the Blackwood firm, 114, 164, 335-54, including her relations with John Blackwood, her reviews and biographies, her editing of "Foreign Classics", her methods of working.
- 2630 (W. Robertson Nicoll?), "John Blackwood and his Men", rev. of *Annals III*. *The British Weekly*, 10 Nov., 61-2.
Includes tributes to MOWO, especially praising her gifts as a critic, shown in succinct comments on the essence of a writer. There are some severe comments on her less successful work.
- 2631 Rev. of *That Little Cutty*. *The Guardian* (London), 16 Nov., 1786.
"Novels". A conventional, naive summary of the title story, a straight summary of "Dr Barrère", and a comparison between "Isabel Dysart" and *The Minister's Wife*.
- 2632 W. Robertson Nicoll, rev. of *Annals III*. *The Bookman* (London) 15 (Dec.), 77-8.
Includes an eloquent tribute to MOWO; the first two volumes of *Annals* were her best book.
- 2633 "Books of the Day". *Lady's Pictorial*, 17 Dec., 1021. Signed "Blue Stocking".
In reviewing a story by Mrs Molesworth, the reviewer is reminded of MOWO's "Old Lady Mary".
- 2634 (C. L. Graves), rev. of *That Little Cutty*. *The Spectator*, 24 Dec., 955.
Twelve lines under "Recent Short Stories". Great admiration for the three stories, which transform ugly themes with "exquisite tact and tenderness". Graves gives a brief analysis of the tragic irony of "Dr Barrère".
- 2635 Rev. of *Annals III*. *The Graphic*, 24 Dec., 826.
"Passages from Famous Biographies". Includes references to MOWO.

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- 2635a "Some Books of 1898", *The Literary Year-Book and Bookman's Directory* 3 (Jan.), 67-

94.

Lists *Cervantes* (new edn.), 67, and *That Little Cutty*, 81, but not *A Widow's Tale*. No commentary. Information from Cambridge University Library.

2636 Rev. of *Cervantes*, new edn. *The School Guardian*, 28 Jan., 56.
A brief admiring reference; listed with other "Foreign Classics" volumes.

2637 "Literary Gossip". *The Weekly Sun*, 5 Feb., 2.
Includes advance notice of MOWO's autobiography;

2637a "Literary Talk". *The Literary Gazette* 1 (Apr.), 169.
Includes eight lines of anticipation of MOWO's autobiography.

2637b Rev. of *Cervantes*, new edn. *The Tablet*, 11 Feb. 211
The biography is fascinating because of Oliphant's "happy biographical instinct". Apart from this the reviewer comments on Cervantes' place in history.

2638 Mrs Harry (Annie L.) Coghill, Preface to *The Autobiography and Letters of Mrs M.O.W. Oliphant* (Edinburgh and London: William Blackwood and Sons, Apr.)
Mrs Coghill discusses MOWO's last years, classifies the wide range of her work, describes her personality, and explains the difficulties of editing the autobiography. (She also provides a linking biography in the section of Letters, 151-440.)

2638a Rev. of *Autobiography and Letters*, *Yorkshire Post*, 26 Apr.. 1899. 7.
Remarkably, this review never refers to Oliphant's discussion of her own work, but instead concentrates on four themes: her many bereavements, about which she is very moving, but sometimes unpleasant; her malicious comments on her contemporaries; her loving portrayal of her mother and of the Carlyles; her death, as described by Mrs Coghill, all of these illustrated by long quotations. (There is little of value in the rest of *Yorkshire Post*, not even an obituary – which was delegated to the sister newspaper *The Leeds Mercury*. However, a review of the *Blackwood Annals* deserves to be included. (*The Leeds Intelligencer*, 2 July, 1754 to 30 June, 1866, then *The Yorkshire Post and Leeds Intelligencer*, 2 July 1866 - 31 March 1883, then *The Yorkshire Post*, 2 April 1883 onwards to 1938 or 1939. (Details before 1754 excluded.) Its companions *The Leeds Mercury* and *The Leeds Times* produced articles on Oliphant, but *TLT* is not included in this bibliography since it contains nothing of importance.)

2639 (W. Robertson Nicoll), rev. of *Autobiography and Letters*. *The British Weekly*, 27 Apr., 29.
"The Correspondence of Claudius Clear". A summary of MOWO's career, her bereavements, her connection with Blackwood; but little literary criticism. Nicoll describes her as a "noble woman", but regrets that there are no kind words about her husband.

2640 "Mrs Oliphant", rev. of *Autobiography and Letters*. *The Daily Chronicle*, 27 Apr., 3.
The reviewer takes for granted the destruction of MOWO's talents by her preference of maternal duties to literary work; and he considers that she had none of the feelings of a literary artist. But he greatly admires the qualities of character shown in the autobiography; and he devotes most of his review to a discussion of MOWO's literary friendships.

2640a "Mrs Oliphant", rev. of *Autobiography and Letters*. *The Daily Graphic*, 27 Apr., 13.
Full of quotations stressing MOWO's self-disparagement and her meetings with famous men, such as Carlyle and Tennyson. Her productivity is stressed; her rank was high, but "never quite the highest". *Salem Chapel* and *A Beleaguered City* praised. The autobiography is admirable for its modesty; it has a natural spontaneity and is a true work of art. (Included for comparison with the *Standard* review, 2644a. *The Daily Graphic* is largely excluded from this bibliography, but this review deserves inclusion.)

2641 "Story of a Strange Life. Mrs Oliphant Unbares her Inmost Heart". Rev. of

Autobiography and Letters. The Daily Mail, 27 Apr., 4.

Written in a pseudo-eloquent, journalistic style, with internal headlines. MOWO writes her autobiography as if it were a novel, and tells a very moving story of her own griefs. The reviewer takes for granted the failure of her talent, and considers that she lacks the "fastidiousness" of an artist; but he is eloquent about her sufferings.

2642 "A Great Woman of Letters", rev. of *Autobiography and Letters. The Daily News*, 27 Apr., 6.

The reviewer stresses the sadness of MOWO's story and her courage, and insists that her success and fame were well deserved. Her cheerful nature helped her to endure her sorrows. The reviewer admires the "lively" narrative of her literary life, and gives many details of it.

2643 Rev. of *Autobiography and Letters. The Glasgow Herald*, 27 Apr., 9.

The normally reticent MOWO has now revealed her personal life; the reviewer finds the character revealed to be like the heroine of one of her novels, and notes the mixture of quiet bravery and a sharp tongue. A discussion of her life, her bereavements, her frank self-revelations, and her admirable industry; the reviewer is less interested in her meetings with contemporaries, but finds the frankness of her descriptions of them attractive.

2644 Rev. of *Autobiography and Letters. The Scotsman*, 27 Apr., 2.

MOWO's story is deeply pathetic and heroic, and also humorous; but the autobiography is "a tangled yarn". Her choice of maternal duties rather than artistic excellence is considered "noble" and makes us love her the more. The reviewer summarises MOWO's life largely in her own words. Brief, admiring comment on the letters.

2644a "Life of Mrs Oliphant", rev. of *Autobiography and Letters. The Standard*, 27 Apr., 2.

Uses the same quotations as the *Daily Graphic* review (2640a). *Zaidee* and *The Athelings* considered to be her best books, along with *A Beleaguered City*, *The Wizard's Son* and *Young Musgrave*. She wrote too much, she was "more or less superficial" and "her perceptive faculties [were] somewhat blunted"; but she never sank below a respectable level. She was poor as a literary critic.

(This is much inferior to *The Standard's* obituary (2419), and cannot be by the same author. Although *The Standard's* reviews of Oliphant books are not included in this bibliography, as stated in the Preface, it seems right to include its obituary and its review of *A&L* to give the widest possible picture of the response to her death. The resemblance in some details to the *Daily Graphic* review may be a coincidence, since the two reviews take different views of MOWO's work.)

2645 Rev. of *Autobiography and Letters. The Times*, 27 Apr., 8.

The reviewer stresses MOWO's courage and endurance and her independence. He notes her great pride in her work, but inconsistently suggests that she had little artistic feeling for her characters and never drew from life. He discusses her sharp comments on contemporaries, and admires her industry, her "conscientiousness", and her triumph over grief.

2646 Rev. of *Autobiography and Letters. The Morning Post*, 28 Apr., 3.

The reviewer speaks of MOWO's "noble resignation", her honesty and her hatred of shams. He regrets her self-depreciation, and insists that her work was always a great joy and comfort to her, and that her books were the delight of thousands. He summarises her career, noting her financial extravagance, her wide circle of literary friends, her sorrows and her strength of character.

2647 G. B. Burgin, "Our Book of the Week", rev. of *Autobiography and Letters. The Weekly Sun*, 29 Apr., 1.

Burgin does not accept MOWO's undervaluing of her work, and insists that posterity will do her justice. He sees her as "a great artist", and admires her reticence and the impersonality of her books. He prefers to stress the happiness of her life and its compensations, rather than her sorrows.

2648 W. P. James, rev. of *Autobiography and Letters. The St. James's Gazette*, 29 Apr., 12.

"The Literary World". The reviewer sees in the autobiography the practised hand of the novelist and

biographer, which makes it vivid and moving; inconsistently he seems to accept her undervaluing of her own work, since she "put life above literature". He admires her candour, her consistent independence of mind, and her clear-sightedness about other writers.

2649 L. F. A[ustin?], rev. of *Autobiography and Letters*. *The Observer*, 30 Apr., Supplement, 1.

"Two Notable Books". MOWO had none of the talents of George Eliot and Charlotte Brontë, and her books will not survive; but she had an intuitive talent, which successfully transformed her experience. The autobiography does deserve to survive because of its "intimate and ... touching" story of grief and suffering.

2650 T. P. O'Connor, "Book of the Week. A Romancer's Romance", rev. of *Autobiography and Letters*. *The Sunday Daily Telegraph*, 30 Apr., 11.

O'Connor's theme is that it is better to be a loving mother than a woman of genius, and this is what MOWO achieved. She never fulfilled her potential, and her books will not survive; but her autobiography is "indestructible". O'Connor pays a very eloquent tribute to MOWO as a woman, noting the value of the seclusion that fostered her gifts. He summarises her life, her labours for her family, her loneliness, the nobility of her life.

2651 (J. H. Millar), "The Record of a Life", rev. of *Autobiography and Letters*. *Blackwood's Magazine* 165 (May), 895-904.

The autobiography is remarkable for its "candour" and "absolute straightforwardness", with no self-conscious poses or affectations. Millar summarises her "public" life, touching lightly on her private sorrows, noting her lifelong preference for seclusion, her knowledge of the world, and her intimate connection with the Blackwoods. He discusses her financial imprudence, her industry, her uncompromising opinions, her gifts as a literary critic, and her "sane and healthy" attitude to her art. Her self-criticisms need not be taken on face value. *

2652 Rev. of *Autobiography and Letters*. *The Westminster Gazette*, 1 May, 3.

The reviewer stresses the "painfulness" of MOWO's life and her understandable bitterness; but hard work was always therapeutic. He praises her self-sacrifice and heroism, and concentrates on the letters, discussing her literary life and opinions. The *Blackwood Annals* prove that her talents were unweakened to the end.

2653 Rev. of *Autobiography and Letters*. *The Manchester Guardian*, 2 May, 4.

"Books of the Week". Contains a prolonged discussion of the question of over-production and its effect on MOWO's talents; the reviewer considers that it did very little damage and may even have promoted her special gifts, which had a spontaneity which might have been weakened by undue working over. Possibly the finest of all discussions of this theme. Apart from this, the reviewer is disappointed to have little insight into MOWO's "finer side", but praises the "dignity" and pathos of the autobiography, while finding the letters uninteresting.

2653a "A Notable Writer", *The Gentlewoman*, 6 May, 597.

A review of *Autobiography and Letters*, starting with Oliphant's tragic story and then stressing her resilience, her humour, her personality, her appearance, her truly feminine nature when in company. This is clearly derived from personal experience. The autobiography is fragmentary and needs support from the letters. The reviewer comments on Oliphant's isolated early life and then continues with her literary experiences, including her guesses at the author of *Scenes from Clerical Life*, and Carlyle's high praise for her.

2653b "A Woman of the Century" "Mrs Oliphant's Life Story", rev. of *Autobiography and Letters*, *The Leeds Mercury Weekly Supplement*, 13 May, 1899. 5.

With the merest glimpse at Oliphant's fear that she had written too much the reviewer speaks of her with very high praise, admiring her for her courage and resilience after many bereavements, her unbeatable capacity for happiness and her great enjoyment when writing, quoting her own words on this, indicating her pride in her achievement. She is also quoted on her mortification when writers of less talent, such as Miss Muloch (Mrs Craik), get raised to a higher status than herself, on how *The Chronicles of Carlingford*

ensured her fame, and on her friendship with Mrs Carlyle. The reviewer ends with praise for the letters

2654 "Mrs Oliphant's Bold Way of Living". *The Review of Reviews* 19 (May), 469.

"Leading Articles in the Reviews". A summary of 2651, concentrating on MOWO's constant need for money, and admiring her courage.

2655 "A Life Tragedy", rev. of *Autobiography and Letters*. *The Review of Reviews* 19 (May), 628.

"Some Notable Books of the Month". The autobiography is a very moving "human document"; the reviewer concentrates on the balance of sorrow and happiness in MOWO's life, her sense of responsibility to others, and her need for love.

2656 G. S. S[treet], rev. of *Autobiography and Letters*. *The Pall Mall Gazette*, 4 May, 4. An eloquent tribute to MOWO's character, and her "keen vision and ... absolute candour". Street admires her also in her literary life and suggests that her talents were injured by over-production only in minor ways, while her intellectual powers were unimpaired to the end.*

2657 "Literary Notes". *The Morning Post*, 4 May, 2.

Includes two paragraphs on *Autobiography and Letters*, with quotations on MOWO's opinions of writers, and other literary topics.

2658 "Literary Life". *The New Age*, 4 May, 230.

Includes eight lines on *Autobiography and Letters*, praising MOWO's courage, unselfishness and industry.

2659 (Norman MacColl), rev. of *Autobiography and Letters*. *The Athenaeum*, 6 May, 555-6. MOWO was essentially "an *improvisatrice*", but her Irving biography was good because of time taken on it. MacColl makes lavish quotations, illustrating her griefs, her envy of other novelists, her financial crises, her self-sacrifice, and her humour, and admires her heroism and her freedom from "whims and fancies". He finds the letters good, but unremarkable. (MacColl evidently took the word *improvisatrice* from Henry James's obituary. See 2498A. Full details are given in 2729.)

2659a (T.P. O'Connor?) "Mrs Oliphant", rev. of *Autobiography and Letters*. *M.A.P. (Mainly About People)*, 6 May, 417-18.

"Book of the Week". An eloquent, indeed over-rhetorical, tribute to MOWO as a heroic mother, speaking of "dignity, self-sacrifice" and so on. The reviewer considers that the *Autobiography* is the only book of hers that will survive. (T. P. O'Connor was the editor of *M.A.P.* and must surely be the author of this review, which adopts the same approach as 2650.)

There is also a brief reference to *A&L* on p. 411, quoting a mention of Mrs Duncan Stewart.

2659b "Bibliographical". *The Academy*, 6 May, 500. Signed "The Bookworm".

Includes a paragraph on MOWO's anonymous novels, including *John Drayton* and *Ailieford*. (cf. 2754, 2765 and 2807.)

2660 Rev. of *Autobiography and Letters*. *Woman*, 10 May, 8. Signed "Frances".

The keynote of the book is a form of self-pity, and MOWO constantly undervalues herself. The reviewer concentrates on biography, stressing MOWO's literary life, her parental experience, her loneliness, praising her supernatural stories above all her work, and stating that, although she enjoyed her work, "it cost her no special effort".

2661 Rev. of *Autobiography and Letters*. *Truth*, 11 May, 1183.

Included in "Entre Nous", *Truth*'s sequence of editorial comments. Two paragraphs of admiration for the absolute candour and the great sadness of the story, and for the literary criticisms, and a comment on MOWO's financial irresponsibility, with an allegedly unpublished quotation from Mrs Carlyle.

2662 "M. O. W. O.", rev. of *Autobiography and Letters*. *The Literary World* (London), 12 May, 427-8.

Considered to be MOWO's finest book. Eloquent comments on her beautiful personality, and discussion of the pathos and frankness of the autobiography; details of her obsession with writing, her literary life, and her gift for creating character "with a few touches of the pen".

2663 Rev. of *Autobiography and Letters*. *The Westminster Budget*, 12 May, 21-2.
Reprint of 2652.

2664 (Miss C. Townsend), "Mrs Oliphant's Autobiography", rev. of *Autobiography and Letters*. *The Spectator*, 13 May, 682-3.

Townsend concentrates on the great sadness of the book, the story "of a sacrifice that did not succeed", but notes that cheerfulness sometimes balances the tragedy. She stresses MOWO's high estimate of herself and discusses the question of whether her life was "a great mistake and failure" from making the wrong choice, but leaves the question unresolved. But she greatly admires the book - and considers that MOWO's best work is her supernatural stories.

2665 Rev. of *Autobiography and Letters*. *Literature*, 13 May, 486-7.

The reviewer considers that the great pathos of MOWO's life was that she was never more than a good storyteller with a "limited but sane and sober talent"; she was "too far out of touch with ... reality" to become the great writer she longed to be. He discusses her extravagance with money and her envy of George Eliot.

2666 Rev. of *Autobiography and Letters*. *The World*, 17 May, 33. Signed "P. and Q."
"Pages in Waiting". The reviewer concentrates on the sadness of the story with an occasional "gleam of light"; he comments on MOWO'S secluded life and considers her to be "unobservant of people" and lacking in any ambition for fame. The literary anecdotes are the best part.

2667 "Mrs Oliphant", rev. of *Autobiography and Letters*. *The Outlook* (London), 20 May, 521-2. Signed "J.H.M."

"Views and Reviews". The reviewer stresses MOWO's sacrifice of her talents to educate her sons, and her lack of "care and prudence" with money, but praises *Miss Marjoribanks*, whose heroine has few equals in literature; he also admires the biographies. He doubts her true balance and perceptiveness as a critic.

2668 Rev. of *Autobiography and Letters*. *The Academy*, 20 May, 553-4.

The reviewer considers both MOWO and her autobiography to be "of the old school", and concentrates on domesticity and family life and MOWO's disillusionments, and then on MOWO's meetings with writers famous and obscure. He deals briefly with the tragedy of her life, but admires her bravery. He considers the book fragmentary, garrulous and artless, but very touching.

2669 "Mrs Oliphant", rev. of *Autobiography and Letters*. *The Saturday Review*, 20 May, 627-8.

It is an "intelligent and melancholy Autobiography", and it shows MOWO to be a "trades-union author" who wrote only for money and had no joy in her work. The reviewer continues in this tone, finding no signs of conscientious artistry, but mere uninspired mechanical work. Yet he considers that potentially she had great talent, and he admires the depth of feeling of part of the book. He grudgingly praises some books, and finds her novels "well- carpentered" and readable. But her books will die, and her non-fiction is worthless, although she was a gifted and energetic woman, with at least the honesty to acknowledge her own failure as an artist. She is far below George Eliot.

2670 Rev. of *Autobiography and Letters*. *The Guardian* (London), 24 May, 727-8.

Most remarkable for an admiring analysis of MOWO's skill in handling her economic problems; she must not be criticised for lack of economy, since she created the right working conditions for herself. She never sacrificed her ideals, merely neglected the art of compression. The reviewer praises her for her literary gifts, her industry, her devotion to her family, and her religious faith. He finds the autobiography rather overloaded with emotionality, but notes that in all her work there is a consistent contrast between a mundane surface and intensity of feeling below the surface. He praises her independence of mind and briefly discusses her bereavements. *

- 2671 Rev. of *Autobiography and Letters*. *The Graphic*, 27 May, 684.
The reviewer regrets MOWO's decision to overwork herself for money, since fewer and better novels would have earned a high reputation and thus a good income; she was not always fair to herself. But he stresses her fine qualities: her independence of judgement, her courage in her opinions, and the striking modernity of much of what she says. He sees pathos and heroism in the autobiography, but considers that its final effect is not an unhappy one. *
- 2672 William Canton, rev. of *Autobiography and Letters*. *Good Words* 40 (Jun.), 429-32.
"From an Idler's Day-Book". Includes an interesting discussion of the workings of MOWO's imagination. Canton gives high praise to *A Beleaguered City*, and stresses the sadness of the autobiography, and its revelations of the weaknesses of MOWO's character - which should be disregarded because of her heroism and courage.
- 2673 W. Robertson Nicoll, rev. of *Autobiography and Letters*. *The Bookman* (London) 16 (Jun.), 67-8.
Surprisingly severe; MOWO treated her work "largely as a trade"; she "is more interesting as a personality than as a writer". Her novels are often attractive, yet they fall short of the highest achievement and lack true artistry, because of her prolixity; as a biographer and as a critic she is very uneven, often unscholarly, sometimes bad, often writing on subjects about which she was ill-informed. But Nicoll calls her a "noble woman". His comments on her life concern her experience of disillusion, her inability to economise, her disenchantment with love and marriage and the broadening of her religious views in later life. cf. 2639.
- 2674 Meredith Townsend. "Mrs Oliphant". *The Cornhill Magazine* 79 (3rd s. 6) (Jun.), 773-9.
MOWO was a genius, yet she undervalued her gifts and the craft of the novelist generally. She sacrificed her art for her menfolk, who were not worth it; this is typical Scottish clan loyalty. Yet she is second only to George Eliot, and superior to Charlotte Brontë; and her storytelling is as good as Scott's, especially in her women. Her male characters are always ineffective, as she had little knowledge of strong men. She neglected her duty to her art and thus never did her best work. "For she had a faculty almost unique in literature", for entering imaginatively into the supernatural world; Townsend praises *A Beleaguered City* very highly.
- 2675 (W. Robertson Nicoll), "The Correspondence of Claudius Clear. Mr Meredith Townsend has his Little Fling". *The British Weekly*, 1 Jun., 125.
A scornful attack on Townsend's article (2674), challenging him on his opinions point by point. He rejects the comparisons with Charlotte Brontë, George Eliot and Scott, and denies that MOWO's work has any power to survive; much of her recent work gave clear evidence of deterioration. Townsend in his eulogy of her forfeits his right to be taken seriously as a critic. This intemperate article should be contrasted with Nicoll's earlier, more reasonable, articles, such as 2382, 2425, 2441, 2602, 2624, 2639.
- 2676 "Bibliographical". *The Academy*, 10 Jun., 622.
Quotes MOWO on Charlotte Brontë, to reflect Townsend's views expressed in 2674.
- 2677 Rev. of *Autobiography and Letters*. *Lady's Pictorial*, 24 Jun., 927. Signed "Blue Stocking".
"Books of the Day". A slightly rhetorical review, commenting on the revelation of the hidden face of MOWO, and concentrating on her pathos and courage, and her maternal passion. She is more important as a mother than as a writer. She was a true "womanly woman" and understandably longed for love and appreciation, "since women even now are undervalued".
- 2678 Rev. of *Autobiography and Letters*. *The Queen*, 24 Jun. 1087.
The reviewer compares MOWO with Jane Austen, George Eliot and Charlotte Brontë, and while acknowledging that she lacks some of their strengths, insists that she has the right to stand beside them. No woman novelist has ever done so much work of such high quality. The reviewer pays tribute to her courageous endurance of suffering, and to her perseverance; and he quotes from her letters to show her humour.

2679 John Dennis, rev. of *Autobiography and Letters*. *The Leisure Hour* 48 (Jul.), 572-4. Dennis praises MOWO as a novelist remarkable for quality as well as quantity, and her finest novels, especially *A Beleaguered City*, will survive for their imaginative powers. Praise for her biographies. She placed her maternal role above her work as a novelist. Dennis summarises the autobiography, balancing her experience of grief against a life of wide activity.

2679a Stephen Gwynn, "The Decay of Sensibility". *The Cornhill Magazine* n.s. (3rd) 7, overall 80, (Jul.), 18-30.

In this article upon the transformation of womanhood in the 19th century, in life and in literature, from weak victims of their own distresses to strong and independent women Gwynn cites Lucilla Marjoribanks as an example of a woman who transcends stereotypes and lives by her own standards, not men's. See pp 28-30. Information from Joan Richardson.

2680 (Stephen Gwynn), "The Life and Writings of Mrs Oliphant". *The Edinburgh Review* 190 (Jul.), 26-47.

A review of *Autobiography and Letters*, with Margaret Maitland, four Carlingford stories, *A Beleaguered City*, the Stories of the Seen and Unseen, *The Wizard's Son*, and "The Fancies of a Believer" (*Blackwood's Magazine*, Feb., 1895). Gwynn praises MOWO's simple unaffected style, but insists that only in her Stories of the Seen and Unseen does she achieve greatness because here her passionate motherhood and her deep religious faith were expressed, while elsewhere her imagination was never fully engaged. But he has high praise for *Miss Marjoribanks*, and more cautious praise for *Salem Chapel*, and considers that she "had gifts denied to Trollope"; yet she never took her work seriously, "never lived in the life of her characters". In narrating her life Gwynn stresses her intelligence and her powers of endurance. He points out that her habitual self-disparagement was merely a self-protective device. *

2681 (W. M. Metcalfe?), rev. of *Autobiography and Letters*. *The Scottish Review* 34 (Jul.), 124-38.

Metcalfe stresses the themes of sadness, strength and resilience, and the "photographic minuteness" of MOWO's writing. He surveys her career, insists that she took no interest in her characters, and complains of her fatal "facility". Yet her latest books, such as the *Blackwood Annals*, were her best. He speaks of her shyness and her distaste for society, but also of her friendships and her humour. There have been greater writers, but none with so admirable a character.

2682 Leslie Stephen, "Studies of a Biographer - Southey's Letters". *The National Review* 33 (Jul.), 740-57.

Includes a reference to *Autobiography and Letters*, 741, praising MOWO for her deliberate choice of maternal duty rather than artistic excellence.

2683 (Blanche Warre-Cornish), rev. of *Autobiography and Letters*. *The Quarterly Review* 190 (Jul.), 255-67.

MOWO's "mental and moral independence helped to free literature from conventionality". Warre-Cornish gives details of her methods of working, and discusses her friendships, her social life, her liveliness and cheerfulness, and her "strong sense of financial responsibility". Much personal information is given, and Warre-Cornish speaks of MOWO's mysticism and her strong sense of duty.

2684 "With the Valour of my Pen", rev. of *Autobiography and Letters*. *The Literary Gazette* 2 (Jul.), 6-7.

Brief biography with a discussion of over-production, love of family, and "elements of profound tragedy". The reviewer takes for granted that MOWO sacrificed her talents; but the Stories of the Seen and Unseen and the Irving biography will survive. He considers MOWO to have had little real literary ambition; she was a family woman first. There is rather too much stress in the book on pain and self-depreciation, since it is clear that she had a great capacity for happiness and many other compensations. The reviewer describes her as "a loving, courageous and clever woman".

2684a Rev. of *Autobiography and Letters*. *The Tablet* 22 Jul. 133

A fine review. The reviewer subtly examines Oliphant's character and personality, as she skillfully

balances the claims of literature and of family. He notes her preference for spontaneity when writing, rather than careful craftsmanship, and he ends with comments on her visits to Italy and France.*

2685 (Blanche Warre-Cornish?), "The Real Mrs Oliphant: Some Notes by One Who Knew Her". *The Bookman* (London) 16 (Sep.), 155-57.

Includes personal details similar to those in 2683. There are details of MOWO's methods of working, her religious faith, her wide range of friendships, her interest in dress, and other topics. The autobiography is considered a disappointment. Conventional praise for her writings. She is said to have been distressed at the annoyance caused in Windsor by *Within the Precincts*, set in that town.

2685a "Recent Fiction", *Yorkshire Post*, 13 Sep., 7.

Includes seven lines on *That Little Cutty*, admiring the stories, especially the title story with its averted tragedy.

2686 Andrew Lang, "At the Sign of the Ship". *Longman's Magazine* 34 (Oct.), 569-76.

Includes a discussion of MOWO and her autobiography. Lang defends himself against her criticism that he undervalued Burns, and he describes his friendship for her, her personality, and her sensitivity to criticism. He praises *A Beleaguered City* and *Historical Sketches of ... George II's Reign*, and says that she did the best work that her circumstances allowed her to do.

2687 Howard Overing Sturgis, "A Sketch from Memory". *Temple Bar* 118 (Oct.), 233-48.

Mainly memories of MOWO and her sons at Windsor and Eton, with a warm tribute to her character, and descriptions of her social life, her elasticity, her reserve, and her methods of working. She subordinated art to life, and hers was the ideal of service, but there was "no pose of heroism". He also insists that her finest work was always very good, and she was always very conscientious.

2688 "Mrs Oliphant's Life and Letters". *The Church Quarterly Review* 49 (Oct.), 140-52.

Purely biographical, stressing the intense pathos of MOWO's life, gently criticising her mild financial irresponsibility and her overprotective attitude to her sons. Stress is laid on her piety, her loss of radical views and her distaste for the "Gladstone fever"; and on the eloquence of her style and her freedom from Scottish chauvinism. But there is a list of her literary blind spots. The author gives special praise for beauty to the opening of *Makers of Venice*.

2689 "Mrs Oliphant's Foreign Classics Series". *The School Board Chronicle*, 14 Oct., 365.

Lists nine books, including *Cervantes*, and praises them highly as excellent popularisers.

2689a Stephen Gwynn, *The Decay of Sensibility and other Essays and Sketches* (London and NY, John Lane The Bodley Head, Nov.). Dated 1900, but in fact published in November 1899.

The title article, 1-33, is from *The Cornhill Magazine* with an additional endnote. See item 2679a. The *Miss Marjoribanks* pages are 26-9.

2689b "Books for Young People", *The Gentlewoman*, 11 Nov., 12.

Includes a brief but friendly review of *The Unjust Steward*, suggesting it will probably appeal to serious minded young girls.

2690 Hon. Sybil Cust, "Mrs Oliphant". *Womanhood* 3 (Dec.), 55-7.

Cust admires *Autobiography and Letters*, but takes the conventional view of MOWO's over-production. She cannot share Meredith Townsend's view (2674) of her gifts, except that she greatly admires *A Beleaguered City*. If MOWO had had time for research she might have been better as a biographer than as a novelist. Cust gives personal details of MOWO from her own knowledge and stresses "her essentially joyous nature".

(Sybil Cust, 1873-1934, was the wife of Sir Lionel Cust, 1859-1929, the Director of the National Portrait Gallery. They married in 1895. Both had aristocratic ancestry. In 1899 they were living in Oliphant's former home in Clarence Crescent, Windsor. Evidently they had moved in when Oliphant moved to Wimbledon.)

Addendum to 1899

2690a Rudyard Kipling, *Stalky & Co*, London, Macmillan.
A Beleaguered City is mentioned on page 123. A boy is inspired by the book to tell a school ghost story.

A brief list of four important American reviews of *Autobiography and Letters*, to illustrate the American view of MOWO in 1899:

- (i) James MacArthur, "Books for Vacation". *The Outlook* (NY), 1 Jul., 473-84.
- (ii) Harriet Waters Preston, "The Autobiography of Mrs Oliphant". *The Atlantic Monthly* 84 (Sep.), 567-73.
- (iii) Alfred Hodder, "Biography and History". *The Outlook*, 2 Dec., 778-83.
- (iv) William A. Guerry, "Mrs Oliphant". *The Sewanee Review* 8 (Jan. 1900), 64-72.

Fuller details, with item numbers, will be found in Appendix 6.

1900

2690b Bernard Capes, "A Note on Mrs Oliphant's Autobiography", *The Literary Year-Book and Bookman's Directory* 4 (Jan.), 80-82.

Capes praises Oliphant's avoidance of the autobiographer's temptation to aggressive self-defence, instead writing with diffidence and mock modesty about her work, perhaps at times too diffidently. The book is "self-abandoning self-revelation" and is admirably written. It is "the golden cross on her monument".

2690c "Under Cover", *The Gentlewoman*, 21 Apr., 517.
Opens with a welcome to a new, inexpensive edition of *Kirsteen*.

2690d "A New Life of the Queen", rev. of the first instalments of *The Life and Times of Queen Victoria*, by Robert Wilson, with Oliphant's *Queen Victoria* as a prologue, *The Daily News*, 21 May, 8. (In fact only Oliphant's book was published. Wilson's came later.)
Oliphant's prologue is highly admired and shows the "graceful style, tact, feeling and breadth of sympathy" which is characteristic of all her work. She is viewed as one of the major writers of Victoria's reign.
In an advertisement for the book, 24 May, 3, clearly by the same writer, there is the same high praise for Oliphant.

2690e "Literary Arrivals", *The Leeds Mercury*, 23 May, 3.
Includes a long quotation from *Queen Victoria* about Victoria's childhood.

2690f Rev of the first instalment of Wilson's *Victoria* with Oliphant's prologue, *The Morning Post*, 24 May, 2.
Oliphant's book admired and summarised. There were other reviews of this serialised book, but they need not be listed.

2690g "Memorials of Charles Pearson", *Pall Mall Gazette*, 1 Jun, 3.
In this review of the autobiography of Charles Pearson there is an eloquent tribute to Oliphant's autobiography.

2690h "Mrs Oliphant on the Prince Consort". *The Queen*, 23 Jun, 49 (1035 over all).
In this article on *Queen Victoria* the author is fascinated by Oliphant's treatment of Prince Albert, who seems to have had an elusive personality.

- 2690i "Christmas Books", *The Scotsman*, 27 Sep, 2.
Includes a paragraph on *Queen Victoria*, treated as a gift for children. Oliphant is ideally suited to write this biography as she had a close familiarity with the Queen. Much of the paragraph is about the illustrations.
- 2691 Rev. of *Queen Victoria*. *The Observer*, 7 Oct., 7.
Five friendly lines under "The Week's Books".
- 2692 "The Queen", rev. of *Queen Victoria*. *The Westminster Gazette*, 8 Oct., 3.
Ten lines of summary.
- 2693 Rev. of *Queen Victoria*. *The Glasgow Herald*, 18 Oct., 10.
"History, Archaeology and Biography". Praise for style, "womanly insight" and "veneration" without fulsomeness. Some of the Queen's weaknesses noted.
- 2694 Rev. of *Queen Victoria*. *The Literary World* (London), 28 Oct., 305.
Praise for authenticity, "personal affection", "dignity and restraint" and lack of "gush". The reviewer finds the courtship and widowhood chapters the most moving.
- 2695 Rev. of *Queen Victoria*. *Lady's Pictorial*, 3 Nov., 746. Signed "Blue Stocking".
"Books of the Day". Unequalled for insight into the Queen, and will be valuable to future historians. Oliphant and the Queen were united by fellowship in bereavement.

Throughout 1900 Oliphant's name was kept in the public's eye by a lavishly detailed advertisement for *Queen Victoria* syndicated to a very wide range of newspapers, and from time to time writers quoted from Oliphant with great enthusiasm. See for example 2690e.

Addendum to 1900

- 2695a Y[etta] Blaze de Bury, *Les Romanciers Anglais Contemporains* (Paris: Librairie Académique Didier; Perrin et Compagnie, Oct.)
Since Part One is almost entirely concerned with British articles, this is not strictly necessary. But de Bury's final chapter, "Une Marguerite d'Écosse", 195-245, deserves inclusion for three reasons: there is a vivid description of de Bury's visit to MOWO in 1889; there is a very striking analysis of her essential Scottishness; and there is an interesting French perspective on MOWO, including a comparison with Balzac. The chapter is largely a review of *Autobiography and Letters*, with an eloquent, if rather over-simplified, tribute to MOWO's sorrows. De Bury considers her to be as a woman over-preoccupied with the work in hand and with her maternal role, and sees her as an obsessive writer simply content with "little stories" (i.e. with simple narrative) and never entering imaginatively into her characters, although some of the character-drawing is fine. (But de Bury seems to know only *Margaret Maitland*, *Salem Chapel* and the Irving and Montalembert biographies.) De Bury's final verdict is that "elle fut plus grande que son œuvre" (244).
(Yetta Blaze de Bury was apparently the daughter of the Baroness Marie Pauline Rose Blaze de Bury – of Scottish birth but married to a French baron and living in Paris.)

APPENDIX ONE

Sharpe's London Magazine and *The National Magazine*

Sharpe's London Magazine, 1 Nov. 1845 - Jun. 1848, vols 1-8;
Sharpe's London Journal, Jan. 1849 - Jun. 1852, vols 9-15;
Sharpe's London Magazine of Entertainment and Instruction, Jul. 1852 - Dec. 1870, new series, vols 1-37;
from Jan. 1858 incorporated with *The Illustrated Magazine*.

The National Magazine, Nov. 1856 - May 1864.

These two miscellanies of fiction, poetry, articles and illustrations, aimed at a popular readership, included brief book reviews with occasional reviews of MOWO's books, usually lightweight. They are recorded in this appendix as examples of this approach.

AP1 Rev. of *Margaret Maitland*. *Sharpe* 11 (*Journal*), Feb. 1850, 115-20.

Starts with a tribute to the authenticity and warm humanity of the wise old lady heroine and the beauty of the Scottish dialect. Long lavish quotations, illustrating Margaret Maitland's personality and background and the contrasting irreverence and strong personality of Grace Maitland. The reviewer summarises the love stories, complaining of the lack of dramatic writing and of inadequate plotting. The book is "healthy", "unassuming" and lacks "incident, wit, passion, and brilliancy of style and imagination"; and the second and third volumes are spoiled by loose ends in the plot. But the reviewer's final conclusion is praise for the author's piety and her mind "sensible without hardness, and clear without shallowness". The reviewer guesses that the narrator (i.e. author) is under 30.*

(This review may be by Mrs S.C. Hall. See next item.)

AP2 (Mrs S.C. Hall?), rev. of *Adam Graeme*. *Sharpe* n.s. 1, Jul. 1852, 63.

"Books and their Authors". A glance back at *Margaret Maitland* and *Merkland* is followed by a comment on the hero, who is an elderly man and may thus deter those readers who prefer exciting stories of younger characters. But the shift in perspective in Book Two when the narrative moves forward to a new generation is considered skilful. The story has good moral lessons and is "sanctified by the pure spirit of its author". The reviewer ends by identifying the author as Mrs Oliphant. There is also a reference to "the freshness of youth" under the "wisdom of age" in *Margaret Maitland* - which suggests that the reviewer of AP1 may also be Mrs Hall, since a similar comment is made.

(Mrs S.C. (Anna Maria) Hall, was editor of volumes 1 and 2 of *Sharpe's* new series, and had become a friend of MOWO, and invited her to contribute the story "Annie Orme" to volume 1. She alone could have known her real name, so this review must be by her.)

AP3 (Mrs S.C. Hall?), rev. of *Harry Muir*. *Sharpe* n.s. 2, Apr. 1853, 254.

"Books and their Authors". The alcoholic hero is much too weak and vacillating to win the reader's sympathies, but the story is "beautiful and pathetic" and well constructed and the female characters are well observed. The author writes too rapidly but is sustained by her piety.

AP4 Rev. of *Katie Stewart*. *Sharpe* n.s. 2, May 1853, 319.

"Books and their Authors". Six enthusiastic lines.

After Mrs Hall resigned as editor, and even more after the merger with *The Illustrated Magazine*, *Sharpe* entirely changed its policies. Book reviews continued to the end, but the periodical had its own repertoire of authors and magazines to review and nothing by MOWO was included.

AP5 Rev. of *Orphans*. *N.M.* 3, Feb. 1858, 277-78.

"Women's Novels" (second article), the last novel reviewed. Although MOWO is too prolific her work has improved, and this book has fewer of "her peculiar mannerisms". The story is "simple and beautiful" with a mixture of the humorous and pathetic and is spoiled only by an incredible mystification. It is, along with *Katie Stewart*, the "most complete" of her books. Admiration for the story's "goodness and holiness", its moral lessons and the last chapter. A quotation of the opening paragraphs with their disillusioned irony.

AP6 Rev. of *The Last of the Mortimers*. *N.M.* 11 Jan. 1862, 144.
"The Monthly Mirror". Three approving lines.

AP7 Rev. of *Salem Chapel*. *N.M.* 14, May 1863, 48.
"The Monthly Mirror". The story is highly admired in spite of exaggeration in some characters, but not in Vincent and his mother - nor Lady Western, considered the representative of a class of woman not very "estimable". The story is exciting and Vincent's conflicts with his flock are admired, but the outcome of the Mrs Hillyard and Colonel Mildmay plots is considered unsatisfactory, leaving the reader disappointed in his expectations.

APPENDIX TWO

Reviews of Mrs Oliphant in *The Press*, 1854-1866

The Press, 7 May 1853 - 28 July 1866.
Then *The Press* and *St. James's Chronicle*, 4 August 1866 - 22 November 1884.
[*St. James's Chronicle*, 1 January 1801 - 28 July 1866.]
Then incorporated with *The English Churchman*.

AP8 "Periodical Literature". 8 July, 1854, 643.
Includes twelve approving lines on MOWO's article "Evelyn and Pepys" in *Blackwood's Magazine* and comments on its reference to the proliferation of memoirists.

AP9 "Periodical Literature". 3 March, 1855, 215.
Includes nine very enthusiastic lines on the instalment of *Zaidee* in *Blackwood's Magazine*.

AP10 "Periodical Literature". 4 August, 1855, 743-4.
Includes, 744, four lines on a new departure in the latest instalment of *Zaidee* in *Blackwood's Magazine*.

AP11 "Periodical Literature". 3 November, 1855, 1053.
Includes eleven lines on *Zaidee* in *Blackwood's Magazine*, mainly a discussion of the plot.

AP12 "Periodical Literature". 8 December, 1855, 1173.
Includes six lines on the conclusion of *Zaidee* in *Blackwood's Magazine* - "exceedingly beautiful", "both rhetorical and natural at the same time".

Instalments of *Zaidee* were mentioned every month except July. Only these four reviews are worth recording.

AP13 Rev. of *Zaidee*. 29 December, 1855, 1246.
Very enthusiastic - praise for originality. Enthusiastic plot-summary with much admiration for the heroine and her predicament. MOWO is "striking and dramatic" at crises and shows "skill, ... depth of feeling, and emotional eloquence". However, *Zaidee's* character is seen as faulty, too superficially portrayed, too shallow. But the story in general is realistic, although it is truly a "romance". The style is at times mannered, but the novel is "by far the happiest specimen of domestic romance we have lately met with".

AP14 "Story Books". 26 January, 1856, 89-90.
Includes as its first item a review of *Christian Melville*. Unenthusiastic; it appeals "to a very limited audience". The heroine is admired, but has no structural function. Plot-summary. The story is "powerfully written", but "exaggerated". The two male principals are entirely unreal.

- AP15 Rev. of *The Days of my Life* and an anonymous novel (given one paragraph at the end).
21 February, 1857, 184-5.
Almost unqualified praise. The reviewer admires the originality, the inventiveness and the "constructive skill" of the plotting, and the picturesqueness of the description. "It glows with the genius of romance". The heroine's pride is noted and not too severely viewed.
- AP16 "Periodical Literature". 6 June, 1857, 562.
Includes seven lines on the conclusion of *The Athelings* in *Blackwood's Magazine*. This is considered attractive but inferior to *Zaidee*.
- AP17 "New Novels", 15 August, 1857, 802-803.
Includes one paragraph, 802, on *The Athelings*. The novel is "charming", but inferior to *Zaidee*; it is described as "soft, warm, sunny". The reviewer writes with gushing enthusiasm on the two heroines and praises the development of the love story. But he is unconvinced by the religious problems of Lionel Rivers, since lady authors are out of their depth when dealing with such subjects. But all other characters are praised.
- AP18 "New Novels". 2 January, 1858, 17-18.
Includes a review of *Orphans*. Praise for the author's detachment from the characters, and for "dignity and feminine reserve". The heroine is very self-aware. The theme is original and is considered to be the inevitability of Providence. The plot is improbable, but the wide gallery of characters is well presented, and sharply observed and we admire the "analysis" of them. Most admired are Miss Greenfield and Mrs Herbert.
- AP19 "Periodical Literature". 6 February, 1858, 141.
Includes an approving reference to MOWO's article "The Condition of Women" in *Blackwood's Magazine*.
- AP20 "On Over-Production in Fiction". 27 November, 1858, 1161-3.
A review of *The Laird of Norlaw*. A woman novelist will repeat herself and write herself out more quickly than a man, because her experience is more limited, and she is too subjective. Other women novelists have succeeded with just a few novels. *Norlaw* is "strained in conception" and a decline from *Margaret Maitland*. Plot-summary, stressing "utter improbabilities heaped together like incidents in a Surrey drama". MOWO is skilled in description, but less so in creating character. Three long quotations given with approval - the Laird's death scene; an "interior" after his death; the gloomy, oppressive, stealthily conducted funeral. The most brilliant scene is the clarification scene at the end. "The authoress unites pathos and picturesque talent for description. Let her avoid melodramatic plots" and future readers will be rewarded. *
- AP21 Rev. of *Agnes Hopetoun's Schools and Holidays*. 15 January, 1859, 80.
A facetious review. The reviewer, unfamiliar with what little girls like, offered the book to a seven-year-old girl, who did like it.
- AP22 "New Novels", 10 September, 1859, 934-5.
Includes as its first review, 934-5, *Adam Graeme* (new edn.). A sentimental review, stressing the theme of sorrow and suffering and the comforting effect of grief and reconciliation. The reviewer comments on the condensation of a long life into the brief space of a novel. Long plot summary. Praise for tenderness and pathos, for eloquent language and for sharply individualised characters. Spoiled only by the contrived mystery of Huw Murray's disappearance.
- AP23 "New Novels". 14 January, 1860, 41.
A review of *Lucy Crofton* and *A Life-Struggle* by Miss Pardoe. A discussion of the inevitable tendency of lady novelists to psychological analysis to "substitute the events of the inner for those of the outer life", and their preference for "the autobiographical form". Plot summary of *Lucy Crofton*. Stress on the characters of Mrs Derwent Crofton and Lucy, the prejudice of the former against the latter, and the skill with which this theme is handled. Lucy is described as correct and sensible. The reviewer praises MOWO's skill in handling minor details and emphasises the "finish" of the book.

- AP24 "Recent Novels". 23 November, 1861, 1129.
Includes a review of *The Last of the Mortimers*. It is "a novel for winter reading". The double narrative may be borrowed from Wilkie Collins but is a success. Much plot summary, special praise for Sara Cresswell, and admiration for the denunciation scene at the end. Sarah Mortimer is considered a powerful character who "would place the book high above the average of novels" - in spite of its lack of originality.
- AP25 Rev. of *Edward Irving*. 3 May, 1862, 422-3.
"The book is respectable and insipid" and fails to bring Irving to life. It "wants warmth and flavour", and quotes too many of Irving's letters, etc. The chapter summaries falsely suggest an entertaining, anecdotal work. Best on Irving's early life. Then follows discussion of Irving's life. MOWO's eloquent style is approved.
- AP26 Rev. of *Salem Chapel*, along with *A Daughter of Eve*, by Hain Friswell. 28 February, 1863, 210.
MOWO named as author of *SC*. Praise for vraisemblance on Dissent. Summary of Mr Vincent's story and modified praise for the sensation plot. High praise for Tozer and Mrs Vincent, and analysis of Mr Vincent. A paragraph which attacks the lack of justification for the continuance of Dissent. MOWO has written a "truthful and original book" which ought to trouble the conscience of Dissenters.
- AP27 "Our Library Table". 23 May, 1863, 500.
Includes a short review of *Heart and Cross*. "A woman's story, all about love." Plot summary, stressing its simplicity. The little boy is an "awful young bore". Alice Harley "would have been interesting if carefully developed".
- AP28 Rev. of *The Rector*, and *The Doctor's Family*, along with a story by Mrs Gaskell, and one other book, 13 June, 1863, 571.
"The Rector" preferred, but Nettie is a charming heroine in *DF*. Detailed summary of "The Rector", stressing the hero's confusion at his mother's teasing, and his bewilderment at a deathbed. Praise for "subtlety and skill". Only one other brief reference to *DF*.
- AP29 Rev. of *The Perpetual Curate*. 19 November, 1864, 1122.
Even more interesting than *Salem Chapel*. "Her hand increases in skill as she proceeds; and her characters, admirably distinguished and defined, are naturally and effectively grouped." "No lady novelist living - not even the authoress of *Adam Bede* - possesses Mrs Oliphant's delicate and truthful humour." She avoids melodrama; long plot-summary concentrating on Frank Wentworth's ecclesiastical problems. Praise for her characters - Gerald, his wife (considered "the silliest young lady one knows"), Jack Wentworth (analysed in fascinated detail). This is a "novel of character and humour" far superior to the average sensation novel. *
- AP30 Rev. of *Agnes*, along with another novel. 4 November, 1865, 1070. MOWO shows clear signs of development. A comparison with George Eliot. *Agnes* contains too much melodrama. William Stansfield's second marriage is entirely implausible. Roger Trevelyan "is a weak and worthless man whom love temporarily ennobs." Brief comment on the "exquisite skill and humour" with which the "minor miseries of mésalliance" are described, and on the "eloquence of pathos" of the later chapters. Admiration for the baronet and Beatrice Trevelyan, but not for the "simply ridiculous" abduction theme. "For artistic portraiture of character, for delicate humour, for easy style and healthy tone and deep human interest, we have rarely read a novel that excels Mrs Oliphant's *Agnes*." After the review of the other novel the reviewer returns to *Agnes* to protest at a quotation about people who go on living after their spiritual death. *
- AP31 "The Magazines". 10 March, 1866, 235-6.
Includes a friendly reference to the instalment of *Madonna Mary* in *Good Words*.
- AP32 Rev. of *Miss Marjoribanks* and *All in the Dark* by Sheridan le Fanu. 16 June, 1866, 570.
MM "is a *chef d'oeuvre* of quiet humour and minute analysis", but some readers "may find the analysis too minute and the humour too quiet". Praise for the "wonderful vigour and vividness" with which Lucilla's story is told. Enthusiasm for the high comedy and the "masterly consistency" of Lucilla's character. But in the end she becomes monotonous. Praise for it as a novel of society. After the review of Le Fanu the

reviewer suggests that MOWO might learn from Le Fanu to curb her taste for analysis and to "make her pace a little faster". *

After its incorporation with *St. James's Chronicle*, an Anglican newspaper, *The Press* continued that newspaper's policy of reviewing mainly books of ecclesiastical interest. It has not been thought necessary to examine *The Press* and *St. James's Chronicle* for Oliphant reviews.

APPENDIX THREE

Selected reviews of Mrs Oliphant in *The Publishers' Circular* 1879-1900

The Publishers' Circular and Booksellers' Record of British and Foreign Literature,
2 October 1837 - 16 May 1959.

Published twice monthly until the end of 1890. New series from 10 January, 1891, published weekly.
The heading "Reviews etc." first appears 1 April, 1885, preceded by "Books Received", from 15 April, 1869. No reviews before this date.

AP33 Rev. of *Within the Precincts*. PC 42 (17 Mar., 1879), 211.
MOWO rivals Trollope on ecclesiastical themes, but *Precincts* is not as good as *Salem Chapel*. Praise for "descriptive powers", and for a "healthy and vigorous" tone.

AP34 Rev. of *Sheridan*. PC 46 (1 Sep., 1883), 778.
MOWO's views of Sheridan approved and her style considered attractive. She is considered a sympathetic interpreter of his career, including his sad later years.

AP35 Rev. of *Effie Ogilvie*. PC 49 (15 May, 1886), 498.
Highly praised as an "old-fashioned" antidote to the "superficial smartness and straining after effect" of the contemporary novel. MOWO's gift is to take ordinary characters, place them in unsensational situations and then show "her insight into human nature". A humorous, rather naive, survey of the characters.

AP36 Rev. of *The Makers of Venice*. PC 50 (6 Dec., 1887), 1459-60.
"The Season's Books". MOWO does justice to a noble city, she is poetical and the book is no "dry chronicle". She is quoted on the contrast between Florence and Venice.

AP37 Rev. of *The Second Son*. PC 51 (15 Feb., 1888), 170-71.
Praise for style and skill in the handling of plot and the individuality of the characterisation, especially the women. The novel has a purpose, "to justify the law of entail". Brief plot-summary.

AP38 Rev. of *Cousin Mary*. PC 51 (1 May, 1888), 452.
Eight lines. A "tinge of melancholy" is noted; but the "lovable" characters are sympathetically created and the story is "admirably developed".

AP39 Rev. of *A Poor Gentleman*. PC 52 (1 Aug., 1889), 890-1.
Describes "a phase of life by no means uncommon in modern society". The story is not "startling" but well told. The characters are true to life and a death scene is admired.

AP40 Rev. of *Sheridan*, new ed. PC 52 (15 Oct., 1889), 1334.
An enthusiastic review. The reviewer highlights MOWO's comment on the neglect of Sheridan during his life followed by adulation after his death. But she does not offer him the highest praise for his work.

AP41 Rev. of *The Mystery of Mrs Blencarrow*. PC 53 (1 Aug., 1890), 921.
Brief, bland plot-summary. The story is admired for skill in handling a very simple story, but MOWO has done better work.

- AP42 Rev. of *Kirsteen*. *PC* 53 (1 Nov., 1890), 142.
The characters are "drawn with the power and fidelity of a great artist in love with her subject". Admiration for the characterisation, especially Drumcarro and Kirsteen. The handkerchief scene admired.
- AP43 Rev. of *Janet*. *PC* 54 (n.s. 1) (21 Feb., 1891), 197.
Not as good as *Kirsteen*. But MOWO shows her usual gift for characterisation, and Janet is a most original governess. In spite of initial fears there is no melodrama.
- AP44 Rev. of *Laurence Oliphant*. *PC* 54 (n.s. 1) (30 May, 1891), 587.
The reviewer pays tribute to both LO and MOWO, who is here at her best, and treats the Harris episode fairly. A view of LO's complexity and endless fascination.
- AP45 Rev. of *Jerusalem*. *PC* 56 (n.s. 3) (2 Jan. 1892), 12, illustration on 11.
Concentrates largely on MOWO's challenge to Biblical scholarship. Summarises the sections and praises the style and the illustrations.
- AP46 Rev. of *Laurence Oliphant*, new ed. *PC* 56 (n.s. 3), (2 Apr. 1892), 383.
Comments on MOWO's preface responding to TL Harris's self-defence against her criticism and on LO's hope to be rejuvenated. An illustration included.
- AP47 Rev. of *Janet*, new ed. *PC* 58 (n.s. 5) (20 May, 1893), 571.
The heroine is admired as an unorthodox, unstereotyped governess. (cf. AP43.) A straightforward plot-summary, stressing the financial disgrace of the mad father.
- AP48 Rev. of *The Prodigals and Their Inheritance*. *PC* 60 (n.s. 7) (12 May, 1894), 514.
Plot summary and a comment on "unpleasant 'family scenes'". The novel is admired, but is a little too long.
- AP49 Rev. of *The Two Marys*. *PC* 64 (n.s. 11) (20 Jun., 1896), 678.
Deals only with the title story, which is admired for its lack of sensationalism, and for its characterisation. Plot summary stressing the contrast between the two Marys.
- AP50 Rev. of *The Ways of Life*. *PC* 66 (n.s. 13) (5 Jun., 1897), 680-1.
MOWO has "struck a note in a minor key". Summary of the preface and of the two stories, with a sensitive, eloquent response to them.
- AP51 "In Memoriam. Mrs Oliphant". *PC* 67 (n.s. 14) (3 Jul., 1897), 10. Photograph on 11.
MOWO is more missed than anybody since Tennyson. Brief biography, list of her best books, praise for characterisation, plot, description, "sly and penetrating humour", etc. She is good both on Scottish and non-Scottish themes. Comments on her supernatural fiction, her non-fiction, her contributions to *Blackwood's Magazine*, and on her personality, noting her "sturdy independence".
- AP52 Rev. of *Women Novelists of the Victorian Age*. *PC* 67 (n.s. 14) (21 Aug., 1897), 202.
High praise for MOWO on the Brontës, noting the controversial severity of her judgments. The other articles merely listed.
- AP53 Rev. of *The House of Blackwood*. *PC* 67 (n.s. 14) (16 Oct., 1897), 459-62.
High praise for the book, but the reviewer prefers to concentrate on a character study of William Blackwood and a survey of his career, quoting from his letters in the book. MOWO's autobiographical details are mentioned.
- AP54 Rev. of *The Little Cutty* (sic). *PC* 69 (n.s. 16) (12 Nov., 1898), 582.
Shows MOWO's usual strengths, but she is not here at her best. The title story is not admired, but "Dr Barrere" is eloquently summarised with a long quotation, and admired for its dramatic power.
- AP55 "A Tribute to Mrs Oliphant". *PC* 70 (n.s. 17) (3 Jun., 1899), 607.

An admiring summary of Meredith Townsend's article on MOWO in *The Cornhill Magazine* (item 2674), with a long quotation. The reviewer endorses Townsend's view that MOWO deserves a high place and did not receive justice during her life.

AP56 Rev. of *Kirsteen*, new ed. *PC* 72 (n.s. 19) (10 Mar., 1900), 273.
Admired, but "not perhaps the most noteworthy" of her novels. (Contrast AP42.)

Various banal reviews of new editions omitted.

APPENDIX FOUR

The Scots Pictorial

The Scots Pictorial (Glasgow), 3 April 1897 - 28 March, 1903.
Then *The Society Pictorial*, 4 April 1903 - 28 October, 1905.
The Lady's Illustrated Weekly, 4 November 1905 - 1 September 1906.
Then returning to the title *The Scots Pictorial*, 29 September, 1906 - 29 December, 1923.
(In later years also published for a period in Edinburgh and London.)
Initially published weekly.

AP57 Rev. of *The Ways of Life*, 22 May, 1897, 194-5.
"The Book-Taster". Quotes MOWO's self-doubt in the preface; but denies that her powers have in any way failed. The reviewer praises the "unstrained and unaffected pathos" of *Mr Sandford* and sees the ending as reflecting "the bitter irony of life and death". *Mr Dalyell* is too melodramatic, but the reviewer admires the portrayal of the wives in the two stories.

AP58 "Mrs Oliphant on Charlotte Brontë", 26 Jun., 1897, 332-33.
"The Book-Taster". A review of *Women Novelists of Queen Victoria's Reign*. The reviewer lists articles, comments on Lynn Linton's critical view of George Eliot, and then devotes the rest of his review to MOWO's article on the Brontës. Her criticisms are considered controversial, but the reviewer sympathises with her distaste for the obsession with being loved in *Jane Eyre*, but not with her dislike of *Wuthering Heights*. It would have been more appropriate for her to write on Mrs Gaskell.

AP59 "M.O.W.O.", 3 Jul., 1897, 346.
The first of two obituaries under the regular heading "The Looker On". MOWO has survived as a writer of the old school through changes in literary fashion. No writer has been such a survivor, and she is a literary giant, "a self-respecting artist", showing "honourable purpose ... rectitude and self-reliance". The obituarist also admires her versatility and the consistent high quality of her work.

AP60 "The Late Mrs Oliphant", 3 Jul., 1897, 347.
The second of two obituaries under the heading "The Looker On"; including a portrait. MOWO is praised for her "industry and range of knowledge". She is considered to have been successful in all she undertook, including biography and reviewing (even in poetry). Praise for *Laurence Oliphant* and for *Royal Edinburgh* and the other city books. The supernatural stories are less admired. Brief, enthusiastic comment on her fiction; it shows true narrative gifts and reflects the wise and kindly narrator of *Neighbours on the Green* - who symbolically represents MOWO's qualities as a novelist.

AP61 "Wallyford: The Birthplace of Mrs Oliphant", 10 Jul., 1897, 383-5.
A description of Wallyford and its romantic history, with a discussion of its place in MOWO's life and her use of it as a setting in some of her fiction. Four illustrations. (Wallyford is in Midlothian, and MOWO was born there on 4 April, 1828, but as a child moved to Lasswade, a village nearer Edinburgh.)

AP62 "The "Maga" Book", rev. of *Annals of a Publishing House*. 16 Oct., 1897, 156-7.
The reviewer surveys the career of William Blackwood and the story of *Blackwood's Magazine*, endorsing

MOWO's views of crucial events, such as the Chaldee manuscript and Blackwood's relations with Sir Walter Scott. The book shows the "tact, adroitness, dry mockery, and knowledge of life and letters" which are typical of MOWO and illustrates her gifts as a biographer. Her vivid picture of William Blackwood and his sons makes it a great biography.

AP63 J.C.H. (Alexander Hay Japp?), "By the Way", 28 May, 1898, 59. ("By the Way" is a weekly column of commentary and gossip.) The last paragraph challenges J.M. Barrie's high view of MOWO's status (quoted from his preface to *A Widow's Tale*, but not credited to this source), and gives JCH's contrary opinion: "There is not a single novel of Mrs Oliphant's that has the slightest chance of living".

This startling view represents a total *volte-face* in the views of *The Scots Pictorial*, coming so soon after the six admiring articles of 1897. It is hard to account for such an abrupt change of view, but the periodical was clearly now under new management, and reviews became less frequent. Neither *A Widow's Tale* nor *That Little Cutty* was reviewed in 1898, and JCH continued as author of "By the Way" through 1898, 1899 and 1900, thus no doubt ensuring that no review of MOWO would appear.

(J.C.H. is tentatively identified as Alexander Hay Japp, 1837-1905, in spite of the incompatibility of the initials, because in the "By the Way" column of 15 June, 1901, p. 178, he states that he once published a selection from the poetry of Alexander Smith. This must refer to *The Poets and the Poetry of the Nineteenth Century*, edited by Alfred H. Miles, published by George Routledge & Sons, 1891-7, in ten volumes, with a selection from Alexander Smith, introduced by Japp, in volume 5 (1893). During his life Japp used many pseudonyms, according to the DNB.)

In 1899, volume 5, *The Scots Pictorial* became a monthly publication, appearing on the 14th or 15th of each month. There was no review of *Autobiography and Letters*.

AP64 "Old Ebony", 14 Jul., 1900, 212.

"The Book-Taster". A review of *The Early House of Blackwood*, by Miss J.C. Blackwood. This researches the ancestry of William Blackwood, which MOWO neglected in her *Blackwood Annals*.

The last appearance of JCH's "By the Way" was in the final monthly issue, 15 March, 1902, and then *The Scots Pictorial* became again a weekly publication, from 29 March, 1902. But it was becoming increasingly a women's magazine, and book reviews were fewer. Thus there was no review of *Tales of the Seen and Unseen* in 1902.

After the changes of title listed above *The Scots Pictorial* resumed its original title in 1906. In 1908 there were two references to the unveiling of the memorial to Mrs Oliphant on 16 July at St. Giles's Cathedral, Edinburgh. On 18 July, page 327, "The Onlooker" includes a brief description of the memorial; and on 25 July, page 351, under the heading "Books", there is a description of the ceremony, with full approval for J.M. Barrie's speech. Thus the rejection of Barrie's view of MOWO's status in 1898 was entirely reversed ten years later. Fuller details of this article will be found in Part Two under 1908, item 2721a.

APPENDIX FIVE

Nineteenth Century British Periodicals

(Including, for comparison, a few 20th-century periodicals, with the same name as some in the 19th-century list. Also including, in square brackets, periodicals not used in the bibliography, but mentioned in the Preface; and in addition, periodicals to which MOWO contributed, but which published no reviews of her work. Full details are not always given for the 20th-century stage of 19th-century periodicals.)

The Academy, 9 Oct. 1869 - 11 Jan. 1902.

The Academy and Literature, 18 Jan. 1902 - 11 Sep. 1915.

The Æsthetic Review, Mar. 1876 - Jul. 1880, no 1-15.

The Anchor, A Thursday Review of Religion, Politics, Literature and Art, 14 Jul - 17 Nov, 1881

The Anti-Jacobin, 31 Jan. 1891 - 9 Jan. 1892.
Art and Literature, a Record and Review (Glasgow and London), Feb. 1889 - Dec. 1890, 4 vols.
Atalanta, Oct. 1887 - Sep. 1898.
The Athenaeum, 2 Jan. 1828 - 11 Feb. 1921.
The Atlas, 21 May 1826 - 28 Jun. 1862;
 The Englishman, 5 Jul. 1862 - 11 Sep. 1865;
 The Atlas, 16 Sep. 1865 - 22 Jan. 1869.
 (Then briefly *The Public School Guardian*.)
The Atlas for India, cf. *The Atlas*;
 The Englishman for India, cf. *The Englishman*.
The Banner, London, no.1-474 (27 July 1883-19 Aug.1892), then *Church and Queen* no.475- [New series].no.54 (26 Aug.1892-22 Sept.1893). A Church and Constitution newspaper.
[Bell's Weekly Messenger], 1 May, 1796 - 28 Mar., 1896.
 Country Sport and Messenger of Agriculture, 4 Apr., 1896 - 31 Dec., 1904.]
Bentley's Miscellany, Jan. 1837 - Dec. 1868.
Blackwood's Edinburgh Magazine, Apr. 1817 - Dec. 1980.
Black and White, 6 Feb. 1891 - 13 Jan. 1912.
 (Then incorporated with *The Sphere*.)
The Bookman: a monthly journal for bookreaders, bookbuyers and booksellers, Oct. 1891 - Dec. 1934.
The Britannia and Conservative Journal, 29 Apr. 1843 - 12 Apr. 1856.
 (Then incorporated with *John Bull*, q.v.)
The British Monthly, "An Illustrated Record of Religious Life and Work", Dec. 1900 - Dec. 1905.
The British Quarterly Review, Feb. 1845 - Apr. 1886.
The British Review, 10 Oct. 1896 - 13 Mar. 1897.
 (Then incorporated with *The National Observer*, q.v.)
The British Weekly: a journal of social and Christian progress, 5 Nov. 1886 - 7 Dec. 1961.
 (Continued to the present under changes of title.)
The Cambridge Review, 1879 -
Chambers's Journal:
 Chambers's Edinburgh Journal, Feb. 1832 - Dec. 1853;
 Chambers's Journal, 7 Jan. 1854 - Dec. 1956.
The Christian Remembrancer, 1819 - 1868, quarterly.
The Churchman - see *The English Churchman*.
The Church Quarterly Review, Oct. 1875 - Jun. 1968.
[The Churchwoman], 27 Sep. 1895 - 26 June 1903.
 Then amalgamated with *The Guardian*, q.v.]
The Clarion (London), 12 Dec.1891 - Jun. 1932.
The Contemporary Review, Jan. 1866 - .
The Cornhill Magazine, Jan. 1860 - Dec. 1939; Jan. 1944 - 1975.
The Court and Society Review:
 Orange Blossoms, 10 Jul. 1884 - 23 Jul. 1885;
 The Court and Society Journal, 30 Jul. - 24 Sep. 1885;
 The Court and Society Review, 1 Oct. 1885 - 6 Jun. 1888.
The Critic of Literature, Art, Science and the Drama, Nov. 1843 - 1 Aug. 1844.
 The Critic, 15 Aug. 1844 - Dec. 1863.
The Critical Review (Edinburgh), Jan. 1891 - 1904, quarterly.
The Daily Chronicle, 25 Nov. 1872 - 31 May 1930.
 (Previously *London Daily Chronicle and Clerkenwell News*.)
The Daily Graphic, 4 Jan., 1890 - 18 Oct., 1926.
The Daily Mail, 4 May 1896 - .
The Daily News, 21 Jan. 1846 - 11 May 1912.
The Daily Review (Edinburgh), 2 Apr. 1861 - 12 Jun. 1886.
The Daily Scotsman - see *The Scotsman*.
The Daily Telegraph, 2 Jun. 1855 - .
 (Examined from 1890, when W. L. Courtney joined the staff.)
The Dublin Review, May 1836 - 1969.

The Dublin University Review, Jan. 1833 - Dec. 1877;
The University Magazine, Jan. 1878 - Christmas 1880.
The Echo, London, no.1-11391 (8 Dec.1868-16 March 1907).
 Described by the Waterloo Directory of English Newspapers and Periodicals as Independent-Liberal, Radical. After selective examination of *The Echo* no reviews of Oliphant have been found, only the obituary, 2468b.
The Eclectic Review, Jan. 1805 - Dec. 1868, eight series.
 [The *Edinburgh Courant*, successor to *The Edinburgh Evening Courant*, 16 Dec., 1871 – 6 Feb., 1886.]
The Edinburgh Review, Oct. 1802 - Oct. 1929.
Edinburgh Weekly Review, 28 Feb. – 31 Oct., 1857.
 (The first of two such titles. Held by the NLS, not by the BL.)
The Educational Times, 2 Oct. 1847 - Dec. 1923, monthly.
The English Churchman, 5 Jan. 1843 - 26 May 1864;
The Churchman, 2 Jun. 1864 - 2 Jul. 1868;
The English Churchman, 9 Jul. 1868 - 22 Jul. 1869;
The English Churchman and Clerical Journal, 29 Jul. 1869 - 20 Nov. 1884;
The English Churchman and St James's Chronicle, 27 Nov. 1884 - 19 Apr. 1963;
The English Churchman, 26 Apr. 1963 -
The English Historical Review, Jan. 1886 - .
 [The *English Illustrated Magazine*, Oct. 1883 - 1913.]
The Englishman - see *The Atlas*.
The English Presbyterian Messenger, 1 May 1845 - 2 Dec. 1867.
 (Then with various changes of title to the present date.)
The English Review:
The British Critic, May 1793 - Oct. 1843;
The English Review, Apr. 1844 - Apr. 1853.
The Englishwoman, Mar. 1895 - Dec. 1899.
The Englishwoman's Review, Oct. 1866 - Apr. 1910. (The second such title.)
The Era, 30 Sep. 1838 – 21 Sep. 1939.
The Evening Express of The Devon Weekly Times, 3 Dec. 1866 – 25 Oct. 1873
The Devon Weekly Times, 27 Oct. 1873 - 30 Sep. 1904.
Express and Echo, 1 Oct., 1904 -
The Examiner, 3 Jan. 1808 - 26 Feb., 1881.
Excelsior, "Helps to Progress in Religion, Science, and Literature", Jan. 1854 - Dec. 1856.
The Expository Times (Edinburgh), 1889 -
The Express (London), 1 Sept.1846 - 30 April 1869. .
The Fortnightly Review, 15 May 1865 - Dec. 1954.
Fraser's Magazine for Town and Country, Feb. 1830 - Oct. 1882.
The Gentlewoman, 12 Jul., 1890 – 7 Aug., 1926.
The Glasgow Herald, Sep. 1805 - .
 Previously *The Glasgow Advertiser* etc.
 Examined from Jan. 1859, when it was published daily.
 [The *Globe and Traveler*:
The Globe, 1 Jan., 1803 - 28 Dec., 1822;
The Globe and Traveler, 30 Dec., 1822 - 5 Feb., 1921.]
Good Words, Jan. 1860 - Apr. 1906.
Good Words and Sunday Magazine, 5 May 1906 - 8 Apr. 1911.
The Graphic, 4 Dec. 1869 - 23 Apr. 1932.
Great Thoughts from Master Minds, 5 Jan. 1884 - Sep. 1937.
The Guardian (London), 12 Jan. 1846 - 30 Nov. 1951. (Anglican.)
The Illustrated London News, 14 May 1842 - .
The Illustrated Review, a Fortnightly Journal of Literature, Science and Art, 14 Oct 1870 to 12 Aug 1874,
 initially fortnightly, then semi-monthly, finally weekly, from 2 Jan 1873.
The Illustrated Times, 9 Jun. 1855 - 2 Mar. 1872.
Jerrold's Weekly News and Financial Economist, 6 Jan. - 14 Jul. 1849;
Weekly News and Financial Economist, 21 Jul. 1849 - 31 May 1851.

(Then amalgamated with *The Weekly Chronicle*, q.v.)
John Bull, 17 Dec. 1820 - 16 Jul. 1892.
Kensington, Jan. 1879 - Jul. 1880. (One of three such titles.)
The Lady, 19 Feb. 1885 -
The Lady's Own Paper, 24 Nov. 1866 - 26 Oct. 1872. A revival of *The Lady's Newspaper*, opening 2 Jan. 1847, becoming *The Lady's Newspaper and Pictorial Times* from 15 Jan. 1847 to 27 Jun. 1863.
Lady's Pictorial, 5 Mar. 1881 - 26 Feb. 1921.
 (1885 and 1886 not examined: unfit for use.)
The Leader, 30 Mar. 1850 - 30 Jun. 1860;
Saturday Analyst and Leader, 7 Jul. - 24 Nov. 1860
The Leeds Mercury, 1718 - 26 Nov. 1939.
 [*The Leeds Times*, 7 Mar. 1833 - 30 Mar. 1901, weekly.].
The Leisure Hour, Jan. 1852 - Oct. 1905.
The Library Review, Mar. 1892 - Jul. 1893.
The Library Review (Dunfermline/Glasgow), 1927 - .
Life, a Weekly Journal of General Society, 12 Jul. 1879 - 15 Dec. 1906.
Light, a Journal of Criticism and Belles Lettres, 6 April - 26 October, 1878.
Light, a Journal Devoted to the Highest Interests of Humanity, both Here and Hereafter
 Then *Light, a Journal of Spiritual Progress & Psychical Research*
 Then *Light, a Journal of Psychical, Occult, and Mystical Research*,
 8 January 1881 -
 Weekly to 1943, then monthly to 1952, then quarterly thereafter.
The Literary Budget, 2 Jan. 1871 - 29 Jun. 1872. (The second such title.)
The Literary Gazette, 26 Jan. 1817 - 26 April 1862, two series.
The Parthenon, 3 May 1862 - 30 May 1863.
The Literary Gazette, May 1898 - Jul. 1899, monthly (with gaps).
Literary Opinion, Mar. 1886 - Jul. 1892, two series.
The Literary Times, 14 Mar. - 23 May 1863.
The Literary World, 15 Feb. 1868 - Nov. 1919. (Series One as a supplement to *The Christian World*, 15 Feb. 1868 - 1 Nov., 1869; Series Two, from 5 Nov., 1869, published independently.)
 (The BL's holding was destroyed during the Second World War. An imperfect set is held by the Bristol Public Libraries; and a full set of Series Two is held in the USA at Columbia University Library, New York. Series One nowhere available. Series Two, volume 1 not seen.)
The Literary Year-Book and Bookman's Directory.
The Literary Year-Book, Jan. 1897 and Jan. 1898.
The Literary Year-Book and Bookman's Directory, Jan. 1899 to Jan. 1912, reverting to *The Literary Year-Book* from 1908 to 1910.
 Thereafter under variant titles to 1923, with quite different titles subsequently.
Literature, 23 Oct. 1897 - 11 Jan. 1902.
 (Then amalgamated with *The Academy*, q.v.)
London, "The Conservative Weekly Journal of Politics, Finance, Society and the Arts", 3 Feb. 1877 - 5 Apr. 1879.
London, "A Weekly Journal of the Time, Containing Society, Musical, Theatrical, Sporting and other Topical News", 14 Oct. 1889 - 2 May 1891.
 (Two of several such titles.)
The London Quarterly Review, Sep. 1853 - 1968.
The London Review and Weekly Journal of Politics, Literature, Art and Society, 7 Jul. 1860 - 27 Mar. 1869.
 (Then amalgamated with *The Examiner*, q.v.)
The London Scotsman, 7 Oct. 1893 - 24 Mar. 1894. (One of several similar titles.)
London Society, 1862 - 1898.
Longman's Magazine, Nov. 1882 - Oct. 1905.
Lucifer, Sep. 1887 - Feb. 1909. (Theosophical.)
Macmillan's Magazine, Nov. 1859 - Oct. 1905; new series, Nov. 1905 - Oct. 1907.
Thacker's Overland News for India, and the Colonies, 10 Jan. 1857 - 26 Dec. 1863.

Thacker's Overland News for India, China, and the East, 4 Jan.- 19 Dec. 1864.
The Magazine and Book Review, 30 Aug. 1890 - 28 Feb. 1891
The Manchester Courier and Lancashire General Advertiser, 1 Jan. 1825 – 28 Jan. 1916.
 (See Part Two under 1901 and 1908.)
The Manchester Guardian, 5 May 1821 - 22 Aug. 1959 (with changes of title in the 1820s);
The Guardian, 24 Aug. 1959 - .
 (Examined from 1871, when C. P. Scott joined the staff.)
M.A.P. (Mainly About People), 18 Jun. 1898 – 28 Oct. 1911.
The Month, Jul. 1864 -
The Monthly Packet of Evening Readings for Younger Members of The English Church, 1851 - June 1899
 [The Morning Advertiser, 8 Feb., 1794 - 2 Jan., 1965.]
The Morning Chronicle, Dec. 1770 - 19 Mar. 1862.
The Morning Post:
The Morning Post and Gazetteer, 17 Nov. 1772 - 1 Jan. 1803;
The Morning Post, 8 Jan. 1803 - 30 Sep. 1937.
Murray's Magazine, A Home and Colonial Periodical for the General Reader, Jan. 1887 –Dec. 1891.
The National Magazine - see Appendix One.
The National Observer - see *The Scots Observer*.
The National Review, Jul. 1855 - Nov. 1864.
The National Review, Mar. 1883 - Jun. 1960.
The New Age, 4 Oct. 1894 - 7 Apr. 1958.
The New Monthly Magazine, 1 Feb. 1814 - Jan. 1884, four series.
New Quarterly Magazine, Oct. 1873 - Apr. 1880, two series.
The New Review, Jun. 1889 - Dec. 1897.
The New Saturday, 12 Sep. 1896 - 18 May 1897.
The Nineteenth Century, Mar. 1877 - Dec. 1900;
The Nineteenth Century and after, Jan. 1901 - Dec. 1950;
The Twentieth Century, Jan. 1951 - 1972.
The Nonconformist, 14 Apr. 1841 - 24 Dec. 1879;
The Nonconformist and Independent, 1 Jan. 1880 - 18 Sep. 1890;
The Independent and Nonconformist, 26 Sep. 1890 - 30 Dec. 1897;
The Independent, 6 Jan. 1898 - 29 Mar. 1900.
The North British Review, May 1844 - Jan. 1871.
The Observer, 4 Dec. 1791 - .
The Outlook in Life, Politics, Literature and The Arts, Feb. 1898 - 1928.
 (A weekly sequel to *The New Review*.)
The Oxford Magazine, 24 Jan. 1883 - 1971.
The Pall Mall Budget, 3 Oct. 1868 - 27 Dec. 1894.
The Pall Mall Gazette, 7 Feb. 1865 - 5 Feb. 1921.
 (Then two changes of title.)
 [The Pall Mall Magazine, May 1893 - Aug. 1914.]
The Parthenon - see *The Literary Gazette*.
The Pictorial World, 7 Mar. 1874 - 9 Jul. 1892.
The Press - see Appendix Two.
The Primitive Methodist Quarterly Review, 1879 - 1909.
 (Previously *The Christian Ambassador*.)
Public Opinion, 5 Oct. 1861 - 1951.
The Publisher's Circular - see Appendix Three.
The Quarterly Review, Feb. 1809 - Oct. 1962.
The Queen, 7 Sep. 1861 - Oct. 1971. (Title varies in earlier years.)
The Reader, 3 Jan. 1863 - 12 Jan. 1867.
The Realm, 16 Nov. 1894 - 20 Dec. 1895.
The Review of Reviews, Jan. 1890 - Feb. 1936.
Reynolds's Newspaper
Reynolds's Weekly Newspaper, 15 May 1850 - 9 Feb 1851

Reynolds's Newspaper, 16 Feb 1851 - 25 Feb 1923
 Continued to 1967 with title changes.

The St. James's Budget, 3 Jul. 1880 - 3 Feb. 1911.

The St. James's Chronicle - see in Appendix Two.

The St. James's Gazette, 31 May 1880 - 13 Mar. 1905.

Saint Paul's, Oct. 1867 - Mar. 1870;
Saint Paul's Magazine, Apr. 1870 - Mar. 1874.

The Saturday Review, 3 Nov. 1855 - 16 Jul. 1938.

The School Board Chronicle, 18 Feb. 1871 - 27 Dec. 1902.
 (Continued with changes of title to 1971.)

The School Guardian, 1 Jan. 1876 - Oct. 1937.

The Scots Magazine:
The Scottish Church, Jun. 1885 - Nov. 1887;
The Scots Magazine, Dec. 1887 - Dec. 1900.
 The revival of an earlier *Scots Magazine*, which expired in December 1826.

The Scots Magazine, Apr. 1924 -

The Scotsman, 25 Jan. 1817 - 30 Dec. 1864, twice weekly;
The Daily Scotsman, 29 Jun. 1855 - 31 Dec. 1859;
The Scotsman, 1 Jan. 1860 - (daily)

The Scots Observer, 24 Nov. 1888 - 15 Nov. 1890;
The National Observer, 22 Nov. 1890 - 13 Mar. 1897;
The National Observer and British Review, 20 Mar. - 22 May 1897;
The British Review and National Observer, 29 May - 7 Aug. 1897;
The National Observer, 16 Oct. 1897.

The Scots Pictorial - see Appendix Four.

The Scottish Art Review, Jun. 1888 - Dec. 1889.

The Scottish Review, Jan. 1853 - Jan. 1863.

The Scottish Review, Nov. 1882 - Oct. 1900.

Sharpe's London Magazine - see Appendix One.

The Sketch, 1 Feb. 1893 - 17 Jun. 1959.

Society:
The Mail Budget, 9 Jun. (?) 1879 - 5 Mar. 1880;
Society, 12 Mar. 1880 - 31 Aug. 1901.
 (Not to be confused with other periodicals titled *Society*.)

The Society Herald, 22 Oct. 1887 - 8 Oct. 1889
Home and Abroad, 15 Oct. - 24 Dec. 1889.

The Speaker, 4 Jan. 1890 - 23 Feb. 1907.

The Spectator, 5 Jul. 1828 -

The Standard, 21 May, 1827 - 16 March, 1916, morning newspaper;
 11 June, 1860 - 13 March, 1905, evening newspaper. titled *The Evening Standard*;
The Evening Standard and St. James's Gazette, 14 March, 1905 - October, 1916
The Evening Standard, 24 October, 1916 - 31 October, 1980, followed by changes of title.

The Standard of Freedom, 1 Jul. 1848 - 4 Oct. 1851.

The Star, 17 Jan. 1888 - 3 May 1915;
The Star and Echo, 4 May - 3 Aug. 1915;
The Star, 1915 - 1960.

The Statesman, 10 Oct. 1857 - 23 Apr. 1859.

The Sun, 1 Oct. 1792 - 25 Feb. 1871.
 (Then incorporated with *Central Press*.)

The Sun (Paisley), May 1888 - Sep. 1891.
 [*The Sun*, 27 June, 1893 - 11 Oct. 1906. Edited by T.P. O'Connor.]

The Sunday Magazine, 1864 - Apr. 1906.

The Sunday Sun, 10 May 1891 - 1 Jan. 1893;
The Weekly Sun, 8 Jan. 1893 - 16 Feb. 1901.

Sunday Talk (Glasgow), Oct. 1883 - Sep. 1888.

[*The Sunday Times*:

- The New Observer*, 18 Feb., - 25 Mar., 1821
The Independent Observer, 1 Apr., 1821 - 13 Oct., 1822
The Sunday Times, 20 Oct., 1822 -]
- Sylvia's Journal*:
The Young Englishwoman, 1865 - 1877;
Sylvia's Home Journal, 1878 - 1891;
Sylvia's Journal, 1892 - 1894.
- Tait's Edinburgh Magazine*, Apr. 1832 - Sep. 1861.
The Tablet, Roman Catholic, from 16 May 1840.
The Tatler, 24 Feb. 1877 - 19 Jan. 1878.
[*The Tatler*, "an Illustrated Journal of Society and the stage", 3 Jul. 1901 - 30 Oct. 1940;
The Tatler and Bystander, 6 Nov. 1940 - 29 Sep. 1965; Mar. 1968 -]
- Temple Bar*, Dec. 1860 - Dec. 1906.
Time, Apr. 1879 - Mar. 1891, five series.
The Times, 1 Jan. 1788 -
(Previously *The Daily Universal Register*.)
- Titan*:
Hogg's Weekly Instructor (Edinburgh), 1845 - 1853;
Weekly Instructor, 1853 - 1856;
Titan, 1856 - 1859.
- To-day*, 11 Nov. 1893 - 19 Jul. 1905.
Truth, 4 Jan. 1877 - 27 Dec. 1957.
The United Presbyterian Magazine (Edinburgh), 1847 - 1900, three series.
The Universal Review, May 1888 - Dec. 1890.
Vanity Fair, 7 Nov. 1868 - Jun. 1928.
The Victoria Magazine, May 1863 - Jun. 1880.
The Victorian Magazine, Dec. 1891 - Nov. 1892.
(Then merged with *Atalanta*, q. v.)
- The Weekly Chronicle*, 18 Sep. 1836 - 15 Jun. 1851;
The Weekly News and Chronicle, 21 Jun. 1851 - 30 Dec. 1854;
The Weekly Chronicle, 6 Jan. - 1 Sep. 1855;
The Weekly Chronicle and Register, 6 Sep. 1855 - 14 May 1864.
(Continued to 21 Dec. 1867 as a commercial newspaper)
- The Weekly Review*, 26 April 1862 - 15 April 1865.
The London and Edinburgh Weekly Review, 26 April 1865 - 27 Jan 1866,
The Weekly Review and Presbyterian Record, 3 Feb. 1866 - 31 Dec. 1881.
- The Weekly Sun* - see *The Sunday Sun*.
The Weekly Welcome, 1875 - 1879;
The Welcome, 1880 - 1888.
- Weldon's Register*:
Register of Facts and Occurrences Relating to Literature, the Sciences and the Arts, 1860 - 1864.
(Usually called *Weldon's Register*.)
- The Westminster Budget*, 2 Feb. 1893 - 4 Nov. 1904. (The weekly edition of *The Westminster Gazette*, 1893 to 1928; see below.)
- The Westminster Gazette*, Dec. 1866 - 6 Apr. 1878;
The Westminster Gazette and Social Reformer, 13 Apr. 1878 - 26 Apr. 1879. (Roman Catholic; not available before 10 Jul. 1869.)
- The Westminster Gazette*, 31 Jan. 1893 - 31 Jan. 1928.
The Westminster Review, Jan. 1824 - Jan. 1914.
The Whitehall Review, 20 May 1876 - 25 Oct. 1912.
The Windsor and Eton Express, 1 Aug. 1812 - 26 Dec. 1908.
(Then continuing to the present day with changes of name.)
- Wit and Wisdom*, 15 May 1886 - 15 Jul. 1893.
Woman, 3 Jun. 1890 - 7 Sep. 1910.
Womanhood, An Illustrated Magazine of Literature, Science, Art, Medicine, Hygiene & the progress of Women, Dec. 1898 - Jun. 1907.

The Woman's World:

The Lady's World, Nov. 1886 - Oct. 1887;

The Woman's World, Nov. 1887 - Oct. 1890.

The World, 8 Jul. 1874 - 25 Mar. 1927.

The Yorkshire Post – see item 2638a.

You and I, 1 Mar. - 30 Aug. 1894.

The Young Man, Jan. 1887 - Dec. 1919.

The Young Woman, Oct. 1892 - Apr. 1915.

(Then amalgamated with *The Young Man*.)

APPENDIX SIX

Selected American articles on Mrs Oliphant 1885-1900

Includes four articles by the important American scholar and reviewer Harriet Waters Preston, and obituaries and reviews of *Autobiography and Letters*.

AP65 Harriet Waters Preston, "Mrs Oliphant". *The Atlantic Monthly* (Jun. 1885), 733-44.
A survey of MOWO's career from *Margaret Maitland* to *The Wizard's Son*. Preston examines her biographies, her novels, with her main emphasis on *The Chronicles of Carlingford*, and her supernatural stories, and makes a close analysis of her irony (without using the word), her tragi-comic view of life, her imaginative sympathy with her characters, and her insight into complex motivation. Her gifts as a novelist are linked with her gifts as a biographer. She assesses MOWO by the highest standards, in spite of her weakness in construction, resulting from working too rapidly. (It is on this view that MOWO's letter, referred to in item AP69, comments.)

AP66 Harriet Waters Preston, "A Modern Mystic". *The Atlantic Monthly* 68 (Sep. 1891), 414-26.

A review of *Laurence Oliphant*. Largely on LO, but at the end Preston discusses MOWO's gifts as a biographer. MOWO's view of the evangelist Harris is "essentially the right one".

AP67 "Mrs Oliphant". *The Critic*, 3 Jul. 1897, 8.
The obituarist considers that MOWO's gifts as a novelist were linked with her gifts as a biographer. (cf. H.W. Preston.) Praise for "gentle humour" and "mysticism", and "a talent that fell little short of genius", almost approaching George Eliot. She was "healthy" and skilled in characterisation, not in plot. List of her non-fiction, where she was at her best. Portrait.

AP68 Arthur Waugh, "London Letter". *The Critic*, 17 Jul. 1897, 38.
The first paragraph is an obituary for MOWO. She had the advantages and the drawbacks of versatility. As a critic she was far from perfect. She maintained high literary ideals and always spoke "as one who had authority". Her sympathies were wide and whatever she tackled she handled at her best. (Since Waugh was British this obituary synthesises the British and the American view of MOWO.)

[*The Critic* published reviews of MOWO's work, but these cannot be included here.]

AP69 Harriet Waters Preston, "Mrs Oliphant". *The Atlantic Monthly* 80 (Sep. 1897), 424-7.
Preston considers MOWO to be "the most remarkable woman of our time". She highlights her insight into human motive and her complex humour (i.e. irony), and praises *The Chronicles of Carlingford* and other novels, the biographies (which Preston highly admires), and the *Studies of the Unseen* (sic). She attributes MOWO's unique qualities and her sharp intelligence to her isolation from fashionable literary life and her domestic independence. She quotes a letter from MOWO expressing her gratitude for an earlier article by Preston (see item AP65) and explaining her methods of working.

AP70 James MacArthur, "Books for Vacation". *The Outlook* (NY), 1 Jul. 1899, 473-84.
Deals with MOWO on 473-4, with the family photograph from A&L on 476. MacArthur discusses the Autobiography and praises *Margaret Maitland* and the *Blackwood Annals*. He admires her great courage (she was never crushed by her sorrows), and her gifts as a journalist. The autobiography is deeply moving, although MacArthur suggests that at the end of her life MOWO lowered her ideals.

AP71 Harriet Waters Preston, "The Autobiography of Mrs Oliphant". *The Atlantic Monthly* 84 (Sep. 1899), 567-73.
Preston echoes from earlier articles her own high estimate of MOWO's admirable qualities, and stresses that her supreme strengths were her imagination and her independence. She examines the autobiography and letters, quoting freely, concentrating on MOWO's views of fellow writers and her friendship with the Carlyles, Montalembert and others. She touches lightly on MOWO's revelation of her maternal disappointments, but considers these personal revelations were too private and confessional to be published.

AP72 Alfred Hodder, "Biography and History". *The Outlook*, 2 Dec. 1899, 778-83.
The last paragraph, 783, is a brief, eloquent tribute to MOWO's autobiography, concentrating on her unremitting work to support those who should have supported her, and on her long, "heroic" sufferings. Productivity did not damage her talents; whatever she wrote was successful, Portrait of MOWO on 779.

AP73 William A. Guerry, "Mrs Oliphant". *The Sewanee Review* 8 (Jan. 1900), 64-72.
Largely a summary of MOWO's life, frequently using her words. Her supreme quality is her motherhood. Guerry pays an eloquent tribute to her nobility of character, and admires her industry and variety as a writer. But perhaps because she wrote too much and lowered her standards her work will not survive.

* * * * *

For another obituary, by the British author W. Robertson Nicoll in the American periodical *The Bookman*, not possible to include here, see a note at the end of item 2927a.

PART TWO

BRITISH, AMERICAN AND EUROPEAN ARTICLES AND BOOKS, 1901-2005

1901

- 2695b "Entre Nous". *Truth*, 14 Feb, 5 (367 over all).
Includes a paragraph written to challenge statements in a *St. James's Gazette* paragraph about Oliphant's supposed intimate friendship with the Queen. *Truth* provides all the facts that are known to be true. (The *SJG* paragraph appeared on 21 Jan, 5 – on the day before the Queen's death.)
- 2696 Herbert Paul, *Men and Letters* (London and New York: John Lane, the Bodley Head, May).
"The Victorian Novel", 119-57, a slightly rewritten reprint of 2374, with reference to MOWO on p. 154.
- 2697 Richard Garnett, "Oliphant, Margaret Oliphant". *The Dictionary of National Biography* 66 (Supplement 3) (Sep.), 230-4.
Biography derived from *Autobiography and Letters*, stressing MOWO's disappointment with her sons. An incomplete list of her books. Restrained approval of her work as a critic, admiration for the *Stories of the Seen and Unseen* and for the biographies, but not for the Blackwood *Annals*, and a brief comment on her work as a novelist: not a genius, but consistently making the best use of her gifts.
- 2698 Mrs G. W. Steevens, *A Motley Crew, Reminiscences, Observations and Attempts at Play-Writing* (London: Grant Richards, Sep.).
Includes "The Opinions of an Old Lady", 137-82. Reprint of six articles from *The Pall Mall Gazette*, 21 Aug. to 25 Sep., 1895 (2208, 2211, 2212, 2215 - 2217), in the order: III, IV, V, II, I, VI. Also included in *A Motley Crew* is "Madam", 213-323, a dramatised version of MOWO's *Madam*, in three acts; and there is an article on private charity, 81-136, which clearly echoes MOWO's views of this topic, as in article III in "The Opinions of an Old Lady", V in the *PMG*.
- 2699 George Saintsbury, *History of Nineteenth Century Literature*, 3rd edn. (London: Macmillan).
Includes a comment on MOWO, 347-8, praising her potential gifts but considering that no talent could survive overwork like hers.
- 2699a Margaret E Sangster, *Winsome Womanhood, Studies from Life* (NY, Chicago, Toronto, Fleming H. Revell Company).
On page 57 there are ten lines praising Oliphant as an admirable creator of portraits of women, suitable for the reading of young girls. cf.AP75 and AP76.
(Dated on the flyleaf 1900, 1901.)
Also published in Edinburgh and London by Oliphant. Anderson and Ferrier, n.d. The subtitle here is *Familiar Talks on Life and Conduct*.
- 2699b Rev. of the second edition of *Queen Victoria, The Manchester Courier and Lancashire General Advertiser*, 4 Feb, 3.
A very enthusiastic review. Oliphant has real gifts for such a biography, *The Manchester Courier* has not been used for the purposes of this bibliography, but this review is of special interest. See also item 2721c.
- The detailed advertisements for *Queen Victoria* continued throughout 1901. See the endnote for 1900. But fewer commentators were quoting from Oliphant.

1902

- 2699c Henriette Corkran, *Celebrities and I* (London: Hutchinson, Dec.)

Includes, p. 337, a brief memoir of a visit to MOWO (in 1881), noting her hostility to men.

2700 Rev. of *Stories of the Seen and Unseen*. *The Scotsman*, 29 Sep., 3.
Thirteen lines under "New Editions". MOWO is one of the finest writers of ghost stories because she can take us into the state of mind of the ghost as well as giving an authentic feeling of eeriness.

2701 Rev. of *Stories of the Seen and Unseen*. *The Glasgow Herald*, 2 Oct., 9.
"Minor Books and New Editions". Neat summaries of the four tales, and admiration for the combination of "human tenderness" with eeriness. MOWO's ghosts "arouse much more pity than fear".

2702 Rev. of *The Curate in Charge*, new edn. *The Literary World* (London), 3 Oct., 233.
"New Editions and Reprints". MOWO sympathetically and authentically portrays the life of a poor curate, and makes an attack on patronage; she shows insight into character, and tenderness and humour.

2702a "Gruesome Mysteries", rev. of *Stories of the Seen and Unseen*. *The Daily Graphic*, 11 Oct., 12.
"New Books". A heavily ironic review. The reviewer treats the stories with sustained scorn, implying that they are Gothic in tone and consistently absurd. There is no reason why anybody should wish to read them. (Although *The Daily Graphic* is largely excluded from this bibliography, this review must be included, as it very clearly illustrates the sudden collapse of MOWO's reputation after her death. It is a striking example of the dismissive response of the Edwardians to their Victorian predecessors.)

2702b (W. Robertson Nicoll), "Froude, Carlyle, and Mrs Carlyle". *The British Monthly* 2 (mid-October), 481.
"The Editor's Letter-Box". Discusses the Carlyle marriage and James Anthony Froude's version of it, and praises MOWO's article ["Thomas Carlyle", *Macmillan's Magazine* 43, (Apr. 1881), 482-96] as "The best and sanest paper on the subject I have ever seen", and her views must be taken seriously. (Nicoll may perhaps also refer to a review of Mrs Carlyle's letters, edited by Froude, in *The Contemporary Review* 43, May 1883. Compare items 1017, 1115 and 1117.)
(*The British Monthly*, edited by W. Robertson Nicoll, was a short-lived companion to *The British Weekly*. See Appendix Five.)

2703 (Vernon Rendall), rev. of *Stories of the Seen and Unseen*. *The Athenaeum*, 25 Oct., 551.
Six lines of cautious admiration under "Our Library Table".

2704 Rev. of *Stories of the Seen and Unseen*. *The Manchester Guardian*, 29 Oct., 3.
"New Novels". These stories are too circumstantial, too overloaded with irrelevant detail and moralisings, to be entirely successful. But in themselves the narratives are good.

For another 1902 reference, lately discovered, see AP119 in APPENDIX TWELVE.

1903

2705 J. H. Millar, *The Literary History of Scotland* (The Library of Literary History) (London: Fisher Unwin, Jun.).
There are references to MOWO, 493, 649, 613-17. Millar surveys her career, discusses her over-production, and admires Miss Marjoribanks and some of her Scottish novels. He considers Katie Stewart her finest book, and is not entirely impressed by the supernatural stories. He is severe on her style - much more so than in earlier articles (2503, 2581, 2651). Millar discusses her biographies and suggests that her sympathy for Scottish ecclesiastical politics cooled in her later years.

2706 J. M. Robertson, *Criticisms*, vol. II (London: A & H. B. Bonner).
Includes, 60-69, a reprint of 1479a, the reference to MOWO being on 60-62.

2707 (Una Taylor), "The Supernatural in Nineteenth-Century Fiction". *The Edinburgh Review* 197 (Apr.), 395-418.

There are references to *A Beleaguered City*, 399, 412-13, 414, 415. The novel is considered effective in creating a sense of mystery, but a failure when it attempts to make the supernatural world real to the reader. MOWO is not capable of mysticism.

1904

2708 Sir John R. Robinson, *Fifty years of Fleet Street, the Life and recollections of Sir John R. Robinson*, ed. F. M. Moy. (London: Macmillan, Nov.). Includes two references to MOWO, 111, 254: Gladstone's view of the Irving biography, and an anecdote about *Kirsteen* (which was delayed five years before publishing).

1905

See under item 2723b for an article published this year.

1906

2709 Lewis Melville, *Victorian Novelists* (London: Archibald Constable, Sep.). Deals with MOWO 258-79. Discusses the early Scottish novels, praises *Salem Chapel*, including even its sensational plot, *Miss Marjoribanks*, and *Old Mr Tredgold*. Comments on the supernatural stories. Melville considers her style a mixture of poetry and carelessness, and gives his verdict that she was a second-rank writer who always did the best she could manage, that most of her books fail to do justice to impressive openings, that she is a successful novelist of middle-class life occasionally producing fine characterisation, and that only a few stories have a chance of survival.

1907

2710 W. Robertson Nicoll, Preface to *Salem Chapel* (London: J. M. Dent & Co., the Everyman Library, Sep.). Discusses MOWO's knowledge of Dissent, in spite of minor errors; the initial reception of the novel; the incongruous mixture of melodrama and vivid reality; and the vivid characterisation, especially Tozer.

2710a Eleanor Mary Sellar, *Recollections and Impressions* (London and Edinburgh: Blackwood). Includes memories of MOWO, 102-4, 121, 296. Information from Joan Richardson.

1908

2711 "Memorial to Mrs Oliphant". *The Glasgow Herald*, 9 Jul., 6. Seventeen lines describing the monument to MOWO in St. Giles's Cathedral, Edinburgh, and announcing the forthcoming unveiling ceremony (on 16 July).

2712 "Court Circular". *The Times*, 9 Jul., 13. Includes six lines on the forthcoming unveiling ceremony at St. Giles's.

2713 "Oliphant Memorial. Mr Barrie's Tribute to Woman and Author". *The Daily Chronicle*, 17 Jul., 3. Large photograph of the St. Giles's monument, with a report of the speeches of J. M. Barrie and Lord Dunedin. (For details of Barrie's speech, see 2745.)

2714 "The Late Mrs Oliphant. Memorial Unveiled". *The Daily Telegraph*, 17 Jul., 12. Brief description of the ceremony, and an abbreviated version of Barrie's speech, concentrating mainly on MOWO's character.

2715 Leading article on MOWO. *The Glasgow Herald*, 17 Jul., 6. A comparison between MOWO and Barrie as novelists, noting the former's complexity and depth. But she

did not rise to her responsibilities as a novelist of Scottish life, and was often careless. Praise for *A Beleaguered City* (purely for its human interest) and for the autobiography.

2716 "The Service of Talent". *The Glasgow Herald*, 17 Jul., 9.

Description of the unveiling ceremony in St. Giles's, in fuller detail than in most other newspapers, with full accounts of the speeches of Barrie and Lord Dunedin, the latter mentioning MOWO's genius and gift for words.

2717 "Memorial to Mrs Oliphant. Unveiling by Mr Barrie". *The Manchester Guardian*, 17 Jul., 5.

Description of the ceremony, with a photograph of the plaque, and summary of Barrie's speech, and of Lord Dunedin's, concentrating on Barrie's praise of her imagination.

2718 "Mr J. M. Barrie on Mrs Oliphant's Work". *The Morning Post*, 17 Jul., 5.

Description of the unveiling ceremony and of the plaque. Summary of Barrie's speech, stressing MOWO's variety of achievement, and the value of her contribution to Victorian literature. Briefer summary of Lord Dunedin's speech.

2719 "Mr J. M. Barrie in Edinburgh. Appreciation of a Scottish Authoress". *The Scotsman*, 17 Jan., 5.

Full account of the unveiling ceremony, with detailed summaries of the speeches of Barrie and Lord Dunedin, and description of the plaque. Slightly fuller than *The Glasgow Herald* item (2715).

2720 Leading article on MOWO. *The Scotsman*, 17 Jul., 6.

Further description of the unveiling ceremony, and a discussion of MOWO as the greatest Scottish woman writer, who in spite of her over-productivity produced so much good work, by the power of her imagination. She had "ease and grace as well as power" and she loved her work.

2721 "Memorial to Mrs Oliphant". *The Times*, 17 Jul., 13.

Detailed description of the unveiling ceremony, and summary of the speeches of Barrie and Lord Dunedin, with stress on the power of MOWO's imagination, and her greatness.

2721a "Books. Notes by Bibliopole". *The Scots Pictorial*, 25 July, 351.

Includes a paragraph on the unveiling ceremony in St. Giles's Cathedral, quoting Barrie's speech with full approval and accepting that MOWO "was the most distinguished Scotswoman of her time". "Bibliopole" considers *The Chronicles of Carlingford* (and "Mr Tozer") to be her finest work. (In this article *The Scots Pictorial* in effect makes up for a harsh judgement on Oliphant in 1898. See AP56 in Appendix Three.)

2721b R.F. Francillon, "Mrs Oliphant: Her Life and Work". *The Graphic*, 25 Jul., 24.

A brief tribute to Oliphant as novelist and woman. But Francillon says she died in 1907 and was born in Liverpool. The downturn in her reputation could not be halted by this brief note.

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2721c T. P. O'Connor, "The Genius of Mrs Oliphant", *T.P.'s Weekly*, 31 July, 133-35.

"The Book of the Week" An amazing tribute to Oliphant, unexpected in 1908. An eloquent examination of Oliphant's gift for characterisation and for psychological truth. O'Connor has the highest view of her talents, but too many of her books are spoiled by inferior matter and by faulty construction as the result of having to write under constant pressure. (See next item.) Most of the article is a detailed analysis of *Innocent*, which may be the finest review that book ever received, although strangely O'Connor has little to say about *Innocent* herself. He is very perceptive about the themes of disillusion in the female characters and about Oliphant's analysis of moral weakness in the male characters. He quotes extensively from the book to illustrate the richness and complexity of the characterisation. If 2659a is by O'Connor he has changed his views drastically since 1899. **

Sadly O'Connor's high valuation of Oliphant is entirely untypical of the Edwardian view of her.

The radical Irish politician Thomas Power O'Connor, editor of *T.P.'s Weekly*, 14 Nov 1902 – 29 Apr 1916, was also the editor of *M.A.P.* (See Appendix Five.)

2721d T.P. O'Connor, "The Sacrifice of Genius", *The Manchester Courier and Lancashire General Advertiser*, 7 Aug, Supplement, 2.
This is an extract from 2721c, where O'Connor claims that Oliphant's constant financial problems did great damage to her talents, and that she sacrificed herself for unworthy people. Presumably the *Courier* shares O'Connor's views.

2722 *Memorials of Two Sisters, Susanna and Catherine Winkworth*, edited by their niece, Margaret J. Shaen (London and New York: Longmans, Green & Co, Oct.).
Includes, 70-71, 297, two letters of 1851 and 1873, concerning *Merkland* and *Neighbours on the Green*.

1909

2723 Elma and Constance Story, *Memoir of Robert Herbert Story ... By his Daughters* (Glasgow; James Maclehose and Sons, Apr.).
Contains, 288-9, a memory of MOWO, stressing her religious faith, her distaste for self-revelation, her appearance, and her methods of working. See also p 43. This is largely quoted from Story's obituary in *The Scotsman*. See item 2440. There are other minor references to Oliphant.

Addendum to 1909

2723a Two minor notes in *Notes and Queries*, not worth separate itemisation.

(i) Jas. Curtis FSA, "Mrs Oliphant's *Neighbours on the Green*". *N & Q*, series 10, vol XI, no 263, 27 (9 Jan).

Seven lines. A request for information about real life residents of the Green.

(ii) G.W.E.R. (evidently George William Erskine Russell, 1853-1919), "Mrs Oliphant's *Neighbours on the Green*". *N & Q*, 10, XI, no 266, 98 (30 Jan).

Seven lines. A reply giving information about an eccentric spinster Gertrude Seymour who lived on the Green.

1910

2723b Sybil Cust, "Mrs Oliphant", in *From a Little Town-Garden and Other Sketches* (London: Smith, Elder & Co.), 15-27.

An eloquent tribute to Mrs Oliphant, based on information in the Autobiography. There are memories of her, similar to those in item 2690. Cust admires much of Oliphant's work, including the biographies, and also *A Beleaguered City*, the Carlingford stories and *The Ways of Life*. But she dismisses most of the fiction as "trivial and uninteresting", p.20, even though on the next page she speaks of "minute and shrewd observation".

The title essay, 1-13, is a description of what had been Oliphant's Windsor garden.

Information from the second edition, 1911. (These are revised versions of articles originally published in *The Guardian*: "Mrs Oliphant", 7 June 1905, 978; "From a Little Town Garden", 9 June 1909, 938. The articles appear in the section headed "*The Guardian* with which is incorporated *The Churchwoman*". In 1905 Cust was rather less critical of Oliphant's fiction than she became in 1910. I am grateful to Jane Tarrant for this information.)

2723c William Henry Rideing, "Reminiscences of an Editor - James Payn - Charles Reade, Mrs Oliphant". *McClure's Magazine* (NY) 34 (Feb.), 380-91.

The last paragraph, 391, is devoted to an eloquent tribute to MOWO's fiction and her personality, and a brief personal memory. There is a photograph on p. 390. (Rideing, 1853-1918, was the former editor of *The Youth's Companion* (Boston), and *The North American Review*. He was born in Liverpool.)

This was reprinted, extended, in "Charles Reade and Mrs Oliphant" in *Many Celebrities and a Few Others A Bundle of Reminiscences* (London: Eveleigh Nash), 1912, 225-235. The tribute to MOWO is pp 233-35.

Also published by Doubleday Page & Company (NY).

2724 Hugh Walker, *The Literature of the Victorian Era* (Cambridge University Press, Apr.). Walker examines MOWO's novels, 749-52, and her biographies, 929-31. Admires the biographies but largely dismisses the novels as being spoiled by the lack of time to work on them. Finds no "creative gift" in her. (The 1940 reprint used.)

2725 C. L. Graves, *The Life and Letters of Alexander Macmillan* (London: Macmillan, Oct.). There are references to MOWO, 233, 316-17, concerning *A Son of the Soil* and *Makers of Florence*.

1911

2725a "Notes by the Way", *Light, a Journal of Psychological, Occult and Mystical Research*, 5 Dec., 598.
Includes high praise for a new edition of *A Beleaguered City*.
(For *Light* see item 1294a and Appendix Five.)

1912

2726 Mrs William (Sophie) O'Brien, *Unseen Friends* (London: Longmans, Green & Co, Sep.). "A Novelist of the Last Century: Mrs Oliphant", 34-67. A review of *Autobiography and Letters*, with long quotations. Pure biography with little literary criticism, except for a brief and conventional comment on the novels. The biographies, especially *Laurence Oliphant*, considered her best work. MOWO is criticised for hiding her anxieties from her sons; and there are details of her courage and her constant fight with poverty, of her maternal passion, and of quiet domestic details of her life. (On page 230 in an article on Jean Ingelow Mrs O'Brien compares Ingelow with MOWO and Christina Rossetti.)

2726a May Sinclair, *The Three Brontës*, London, Hutchinson & Co.
Contains angry protests against Oliphant's criticisms of Charlotte Brontë; accusing her of prejudice and of creating a caricature of Charlotte, exaggerating her obsession with matrimony and the need to be loved. The main passage is 59-65; and there is a defence of *Shirley* against Oliphant's criticism, 137-9.

2726b Advertisement, *The Clarion*, 29 Mar., 6.
An announcement of a lecture on *A Beleaguered City* by Harry Youlden at Liverpool Ethical Church Assembly Rooms, in a column of advertisements by freetinkers,

2726c "Conversazione of the London Spiritualist Association / Address by Mr James Robertson", *Light, a Journal of Psychological, Occult, and Mystical Research*, 26 Oct., 511-514.
Includes, 513, a tribute to Mrs Oliphant, particularly in connection with her life of Edward Irving. This shows that she was not entirely forgotten, even in 1912.
(For *Light* see item 1294a and Appendix Five.)

See also Appendix Seven.

1913

2727 G. K. Chesterton, *The Victorian Age in Literature* (The Home University Library of Modern Knowledge) (London: Williams and Norgate; New York: Henry Holt and Company, Feb.). Refers to MOWO, 116-17, linking her with Ouida, but praising *A Beleaguered City* above Ouida's work, though not offering a very high opinion of her other novels. Chesterton also stresses her Christian faith.

2727a W. Robertson Nicoll, *A Bookman's Letters* (London: Hodder and Stoughton, Apr.). Includes four references to MOWO, 21, 204-5, 213, 354, the last being an interesting defence by MOWO herself of her unrelenting activity.

2727b George Saintsbury, *The English Novel* (London: J.M. Dent).

On pages 274 and 286 Saintsbury briefly discusses Oliphant, first mentioning *The Chronicles of Carlingford* as offering unfulfilled promises of greatness, and on page 286 admiring *Salem Chapel* and the other *Chronicles of Carlingford*, and also the supernatural stories, but insisting that her extreme productivity destroyed her chance of producing a major novel. She is also mentioned on p. 255. cf. 2699 and 2738.

2727c Janet Leith Story, *Later Reminiscences* (Glasgow: James Maclehose & Sons, Apr.) Includes, 47-53, personal memories of MOWO, inc. appearance, methods of working and the education of her sons. Janet Story was considered to be the origin of Lucilla Marjoribanks.

2728 Anne Thackeray Ritchie, *From the Porch* (London: Smith, Elder & Co, Nov.). An article "A Discourse on Modern Sibyls", 3-30, on George Eliot, Mrs Gaskell, Charlotte Brontë and MOWO, includes, 13, a brief comparison between Eliot, Gaskell and MOWO as novelists, and, 21-28, personal memories of MOWO, in particular her methods of working; and a discussion of the question of the choice to work for her family rather than for her art. References to MOWO also on 6 and 8. (This article was republished from *The Cornhill* n.s. 34, March 1913, 309-20.)

1914

2729 Henry James, *Notes on Novelists* (London: J. M. Dent & Sons, Oct.). Deals with MOWO, 357-360, an obituary originally published in 1897 in James's series "London" in *Harper's Weekly* (NY), 21 August, 834. (See 2498A.) Subsequently revised. Admires her industry, regrets that her true gift has not been recognised, finds that she was never as great as she might have been, and that she was an *improvisatrice*, writing attractive, but not very artistic, books. He comments on *Kirsteen*, finding it fascinating, yet frustrating for its failure to deal integrally with its theme.

1916

2730 W. T. Young, "Lesser Novelists". *The Cambridge History of English Literature* 13 (Dec.), 417-39. Refers to MOWO, 430-1, praising *Miss Marjoribanks*, *Salem Chapel*, *A Beleaguered City*, and the Scottish novels, especially *Kirsteen*, but finds mere "facile inventiveness" in the later novels with English settings. Incomplete bibliography, p. 565.

1917

2730a Stephen Lucius Gwynn, *Mrs. Humphry Ward* (London: Nisbet & Co.) Includes, 118, a comparison between Mrs Ward and Oliphant as hard-working novelists, considering Ward to be a much more disciplined talent, revising her books more carefully than Oliphant.

1918

2730b William Henry Hudson, *A Short History of English Literature in the Nineteenth Century* (London: G. Bell and Sons, Mar.) Includes a reference to MOWO, 254-5, considering her "a woman of real ability" who damaged her talent by over-production. High praise for *The Chronicles of Carlingford*, especially *Salem Chapel*. She can compare favourably with Trollope.

2731 Reginald Brimley Johnson, *The Women Novelists* (London: W. Collins & Sons, Oct.) Deals with MOWO, 188-99, commenting on the theme of feminist protest, suggesting that her novels represent a stage in the development of the woman writer, and sympathetically discussing *Miss Marjoribanks* and *Salem Chapel*, but with no new insights.

1920

2732 Oliver Elton, *A Survey of English Literature 1830 - 1880*, 2 vols. (London: Edward Arnold & Co, Oct.).
Deals with MOWO, II, 307-8, with reference to *The Chronicles of Carlingford*, the autobiography, the supernatural stories and other books, with largely conventional comments.

1921

2732a Amyas Northcote, *In Ghostly Company* (London, John Lane). (Published 1921 but dated 1922.)
In the ghost story "The Young Lady in Black" there is on page 50 a reference to "the quaint weird story of Old Lady Mary", a story which is slightly echoed by Northcote's. Oliphant is not named.
Edition used an e-book edition from gothictexts.wordpress.com, n.d. (2016).

1923

2733 Harry Furniss, *Some Victorian Women, Good, Bad and Indifferent* (London: John Lane, The Bodley Head, Jul.).
Refers to MOWO, 35-7; personal memories and a character sketch, finding her essentially early Victorian. There is a fine drawing.

2734 Madeleine L. Cazamian, *Le Roman et les Idées en Angleterre*, 2 vols. (Strasbourg: Publications de la Faculté des Lettres de l'Université de Strasbourg).
Deals with MOWO, I, 59-61, 63; discusses *The Chronicles of Carlingford* and compares them with Trollope's Barsetshire novels as studies of provincial life, and finds them examples of quiet "local realism", with no great challenge to conventional attitudes.

1923-24

2734a John Drinkwater, ed, *The Outline of Literature* (London: George Newnes, 2 vols).
Originally published in 26 weekly parts from 1923 to 1924. At the end of Chapter XXXI, "The Victorian Novelists", there is a brief reference to Oliphant, 489, listing her two "best remembered novels", *Salem Chapel* and, inexplicably, *A Son of the Soil*. At the foot of the page she is briefly mentioned in a very brief bibliography. The chapter is probably not by Drinkwater, but there is no indication of its author.
There was also an edition, dated June 1923, by G.P. Putnam's Sons of NY. (In later editions of 1940, revised and extended by Hugh Pollock and Campbell Nairne, and 1950, revised by Horace Shipp, the reference to Oliphant is unchanged.)

1924

2735 Arthur Christopher Benson, *Memories and Friends* (London: John Murray, Apr.).
Chapter Five, 72-84, consists of memories of MOWO and her sons at Windsor and Eton, and an assessment of her work, which Benson finds very unequal, with vivid moments but no great depth, although she is successful with domestic novels. He judges her mind to be "fairly cultivated, rather conventional".

2735a Hester Ritchie, ed., *Letters of Anne Thackeray Ritchie*. London: John Murray.
Includes letters of Anne Thackeray Ritchie to and about MOWO, 142, 171, 172, 186-7, 217-18, 220-21, 242-3 (1876, 1883, 1891, 1892, 1897); referring to MOWO's article on Mrs Carlyle's letters, to *The Life of Laurence Oliphant*, to MOWO's death, and other topics.

2735b Nicholas Snowe, "The Tales we Tell Softly", *The Criterion*, 26 Dec., 5.
Reviewing two books of ghost stories Snowe insists on the superiority of "The Open Door".

1926

2735c "Oliphant, Margaret Oliphant". *The Encyclopaedia Britannica*, 15th edn, 20, 83-4.
A paragraph of biography derived from *Autobiography and Letters*, but also listing the work of MOWO's

sons. Stress on the Blackwood connection and her courage and "long struggle with circumstances". This is followed by a very incomplete list of her books, listing as "Among the best known of her works" four from the 1850s, the Carlingford series, and seven later novels, including *Hester* and *Kirsteen*. Her vein of "mysticism" is illustrated by *The Beleaguered City* (sic) and *A Little Pilgrim*. Her biographies are admired and her historical works listed. (No article on MOWO had appeared in previous editions of the Encyclopaedia.)

2736 Arthur Christopher Benson, ed. Percy Lubbock, *Diary* (London: Hutchinson, Nov.). Records under 17 Jan. 1900, (p. 47), a visit of Henry James to Benson, when he made a very severe comment on *Kirsteen*. (cf. 2729.)

1927

2737 Mackenzie Bell, *Half Hours with Representative Novelists of the Nineteenth Century*, 3 vols. (London: George Routledge and Sons, Feb.)
Refers to MOWO, I, 23, 24: a friendly discussion of her fiction, as a feebler version of Jane Austen in its vivid portrayal of country town life; III, 57-8; brief biography, followed by personal memories, family memories of MOWO when young, and a comment on her financial problems. Then follow, 58-74, extracts from "The Rector" and *Whiteladies*. Also a brief reference in III, 337-8.

1929

2737a Stephen Gwynn, *Saints and Scholars* (London: Thornton Butterworth, Apr.). "A Mother: Margaret Oliphant", 221-56, is a slightly rewritten reprint of 2680.

2738 George Saintsbury, *A Brief History of English Literature* (London: Macmillan). Includes, 755-6, nine lines on MOWO, comparing her with Trollope and praising *The House of Blackwood*. She once had "something like genius". Saintsbury no longer shows any recent knowledge of MOWO's work; she had become a distant figure in his memory. It was 52 years since his first review of her work (788) had appeared in June 1877 and he no longer remembered her work as sharply as he had done even in 1901 (2699).

2738a "Stet" of the "*Saturday Review*" (Thomas Earle Welby), *Back Numbers* (London: Constable & Co Ltd.)
"Mrs Oliphant", 81-5. Mainly a commentary on MOWO's *Autobiography*, which Welby highly admires. Otherwise he does not consider her a great novelist, even though at times she shows "real observation ... feeling for character [and] an ear for prose rhythm". He speaks very highly of *A Beleaguered City*, though not liking the multiple narrators. He sees her above all as a woman of letters, thus anticipating Q. D. Leavis (2780). Previously published in *The Saturday Review*, 11 May 1929, 643. My attention was drawn to this article by Joan Richardson.

2738b Rev J.H. Beeley, "Mrs Oliphant", *Papers of the Manchester Literary Club* 55 (January), 209-219.

A rather inaccurate article. Beeley admires Oliphant as a novelist of the second rank, praising her eye for detail, her sensibility, her humour, her narrative gifts and above all the moral, didactic value of her work. And he praises her hopes for an end to the sectarian divisions of Christianity. He has mixed feelings about her supernatural stories but highly admires the *Autobiography* – from which all his information is drawn.

2739 Walter De la Mare, "Some Women Novelists of the 'Seventies'" in Granville-Barker, ed., *The Eighteen Seventies* (Cambridge University Press, Jun.), 45-79.
Includes, p. 69, a brief reference to MOWO, including praise for *A Beleaguered City*.

2739a Frederick Watson, "The Scottish Novelist", *The Bookman* 75 (Mar.), 327-29.
Includes a short paragraph on MOWO, finding her at times "slovenly" but admiring her eye for domestic detail and praising *Miss Marjoribanks*.

2739b M[ontague] R[hodes] James, "Some Remarks on Ghost Stories", *The Bookman* 77 (Dec.), 169-72.

Includes an admiring reference to MOWO's "The Open Door" and *A Beleaguered City*. (James praises "The Open Door" in a later article, "Ghosts – Treat Them Gently!", *The Evening News*, 17 April, 1931(?). This article does not warrant a separate item number. I take the date of this article from Michael Cox, *M.R. James: An Informal Portrait* (Oxford, OUP paperback, 1986). But I have been unable to find it in *The Evening News* for that date. The article is reprinted in the appendix to James, ed. Cox, *Casting the Runes and other Ghost Stories*, Oxford World's Classics, 1987, 349-52.)

1932

2740 Joseph Ellis Baker, *The Novel and the Oxford Movement* (Princeton Studies in English no. 8) (Princeton University Press).
On MOWO, 160, 178, mainly discussing *The Perpetual Curate*, noting MOWO's tolerance of all Christian sects; but she uses religious themes "entirely as matter for story".

2740a Sir Paul Harvey, ed., *The Oxford Companion to English Literature* (OUP).
Praises *Salem Chapel* and *Miss Marjoribanks*, mentions the supernatural stories, the Scottish stories, the lives of Irving and Laurence Oliphant and other books. A bland comment on the autobiography. (The details are unchanged in later editions, e.g. 1967, revised by Dorothy Eagle – who, however, reverses the order of *Salem Chapel* and *Miss Marjoribanks*, suggesting a recognition of the superiority of the latter novel. For Margaret Drabble's version see AP100 in Appendix Nine.)

1933

2740b Mary Butts, "Ghosties and Ghoulies: Uses of the Supernatural in English Fiction", in *The Bookman* (UK) 84 (April), 12-14, the last of four instalments.
Speaks of "The Library Window" as a "masterpiece of sober loveliness", 12. No other comment. Subsequently republished in *Ashe of Rings and Other Writings*. Kingston, NY, McPherson & Company. 1998.

1935

2741 Isabel Clarke, *Six Portraits* (London: Hutchinson and Co., May).
"Mrs Oliphant", 195-230, is largely biographical, derived from *Autobiography and Letters*, which Clarke admires, and from other sources. She discusses MOWO's literary friendships, defends her against the accusation of harmful overwork, and makes an estimate of her gifts: uneven, but with a "shrewd and kindly" tone, giving an unrivalled picture of Victorian life. Hers was a uniquely prolonged career, dogged by sorrows courageously faced.

See Appendix Eight for two reviews of this book.

2742 Amy A. Cruse, *The Victorians and their Books* (London: G. Allen and Unwin, May).
Contains conventional comments scattered through the book on MOWO's treatment of religious themes and of the narrowness of small-town life in *The Chronicles of Carlingford*; also on her criticism. Largely expository with no insight into MOWO's quality as a novelist. MOWO described as anti-feminist.

2743 Eunice Guthrie Murray, *A Gallery of Scottish Women* (London and Glasgow: Gowans & Gray, Jul.).
"Mrs Oliphant", 215-35; largely biographical, with a strong stress on the life of Edward Irving, and on MOWO's maternal devotion. Murray compares her as a novelist with George Eliot, praising her "invention, humour, pathos", the individuality of her characters, and her scrupulous fidelity to truth and to ordinary life, and insisting that she never wrote herself out, writing as vigorously at the end as in her earlier years.

1936

2743a Robert Molloy, "Oliphant, Margaret Oliphant", in Stanley J. Kunitz ed., *British Authors of the Nineteenth Century*. NY, The H.W. Wilson Company.
Rather inaccurate. Brief biography, admiration for the wide range of MOWO's work; but she lacked high artistry, although Molloy admires her style and her characterisation. damaged by over-production. The views of Henry James, Stephen Gwynn and Lewis Melville quoted. *Miss Marjoriebanks* (sic) is her best book.

1938

2743b Edith Batho and Bonamy Dobrée, *The Victorians and After 1830 - 1914* (Introductions to English Literature, vol. 4.) (London: The Cresset Press, May).
Includes a note on MOWO, p. 296, under the section of novels illustrating "Religious Life and Doubt", with comments on *Salem Chapel* and *A Beleaguered City*.

2744 Virginia Woolf, *Three Guineas* (London: Hogarth Press, May).
Includes, p. 166, a reference to MOWO, as an example of the exploitation of women; she destroyed her talents by overwork and thus lost her "intellectual liberty".

2745 J. M. Barrie, *M'Connachie and J.M.B.* (London: Peter Davies, Nov.).
Includes, 22-6, "Unveiling of Memorial to Mrs Oliphant", the text of Barrie's speech in St. Giles's Cathedral, Edinburgh, 16 Jul., 1908. (See 2713 - 2721a.) Praises MOWO as woman and as writer; she had a splendid mind and an indomitable character, and wrote a great variety of successful books of all kinds, in which her intellectual powers are as notable as her industry, and her imagination never failed. Barrie specially praises *The Chronicles of Carlingford* and the supernatural stories and calls MOWO "the most distinguished Scotswoman of her time" and a glory of Victorian literature.
See Appendix Eight for a review of this book.

2746 Alan Lang Strout, "Walter Scott and Maga". *The Times Literary Supplement*, 5 Feb., 92.
Comments on MOWO's history of the Blackwood firm, which is authoritative and "brilliant", but in many ways inaccurate, as in a comment on a letter by Sir Walter Scott.

2746a Minnie Susan Buckingham, "The Use of Religious Elements in the Fiction of Margaret Wilson Oliphant". PhD thesis, Cornell University.
Deals with religious themes in Oliphant's historical novels, in novels dealing with nineteenth-century Scotland and England, and in the supernatural novels. Buckingham examines a wide range of novels, and considers influences upon the themes of the novels. The first American contribution on Oliphant in the twentieth-century (apart from 2723a and 2743a, which represent older views, and indeed 2723a is a 19th century view), and the first sign of a rediscovery of her work. (However, see 2741.)

1939

2747 Ernest Albert Baker, *The History of the English Novel*, vol. 10 (London: H. F. and G. Witherby, Oct.).
Refers to MOWO, 199-210, dealing mainly with *The Chronicles of Carlingford*, with considerable admiration, but placing her as a domestic novelist with a limited range, unable to handle "the more serious realities" and with superficial, though entertaining, characters. After *Carlingford* her originality did not survive and she went on repeating herself; and she never had much sense of an effective shape for a novel, nor could create a really effective plot. Her women characters are always much better than her men.

1940

2748 William B. Shaw, "The Rev William Wilson" ("Fasti" of English Presbyterian Students, seventh instalment). *Journal of the Presbyterian Society of England* 7 (May), 24-9.
The story of MOWO's brother, with brief references to MOWO; their early life in Liverpool, etc.

1941

2748a George Sampson, *The Concise Cambridge History of English Literature* (Cambridge University Press, June).

This is mainly a condensation of the fourteen volumes of *The Cambridge History of English Literature*. In Chapter XIII, section XIII, "Other Novelists", Sampson refers to MOWO on p. 793, describing her as "excellent and overdriven", praising *The Chronicles of Carlingford*, especially *Salem Chapel*, the supernatural stories and the Scottish novels. But her over-production diminished her status. A slightly different emphasis from 2730.

2749 Alison Fleming, "Mrs Oliphant". *The Scots Magazine* 34 (Feb.), 381-92.

Emphasis on MOWO's Scottishness, with a biography stressing her dislike of publicity, her fits of depression, her "natural buoyancy", and her disillusion with her sons. Fleming then makes an assessment of MOWO's work, stressing her conscientiousness, finding her "reasonably open-minded", and giving special praise to *A Beleaguered City* and *Miss Marjoribanks*. Conventional comments on *The Chronicles of Carlingford*. Most of her books "are justly forgotten" and have dated; she never took any interest in her characters and there was little progress in her work from 1849 to 1890; but she put all her passion into her supernatural stories.

1945

2749a *The Letters of Annie S. Swan*, edited by Mildred Robertson Nicoll. London: Hodder and Stoughton, Oct.

Includes a reference to MOWO in a letter to Catherine Robertson Nicoll dated "Friday" (probably in 1906), p. 45. Swan recognises a kindred spirit in MOWO's autobiography.

1946

2750 Lucy Stebbins. *A Victorian Album. Some Lady Novelists of the Period* (NY: Columbia University Press, Dec.; also London: Secker and Warburg. The London edn. was published in Apr. 1947, as proved by the BL datestamp. See also the first reviews in British periodicals, AP75 and AP77 in Appendix Eight.)

A study mainly of Charlotte Brontë, Elizabeth Gaskell, George Eliot and MOWO as the four major Victorian women novelists; and MOWO is "the most inventive and most versatile". The fifth chapter, 155-91, discusses her, and there are references in the Preface and the first and last chapters. There is a bibliography, 214-15. The novels are described as "objective comedies of manners", and several of them appraised with enthusiasm, stressing MOWO's love of sharp contrasts, and alleging that she never knew her characters with any intimacy. If she had spent two years, rather than two months, on a novel, she would not now be forgotten. This article, though imperfect in its insights, may be said to have initiated the rediscovery of MOWO. *

(Lucy Stebbins had been preparing a biography of MOWO; see her letter in the *Times Literary Supplement*, 27 May, 1944, 259. But the biography did not appear, and this chapter was apparently the only result. Similarly in 1950 Trudy Bliss was writing a biography. See letters in the *TLS*, 28 Apr., 1950, 261, and *The New Statesman and Nation*, 8 Jul., 1950, 42. But this also failed to appear.)

1947

2750a Naomi Lewis, "Authors and Authoresses", rev. of Stebbins, *A Victorian Album*. *New Statesman and Nation*, 16 Aug, 134.

Includes a paragraph on MOWO, Stebbins's "longest and most sympathetic chapter." Lewis admires the story of MOWO's life, but cannot accept Stebbins's view of her importance because of her over-production; "she wrote too much, too quickly, being temperamentally incapable of doing otherwise." Lewis complains of MOWO's "curious air of dry contempt towards her characters, whom she never gave herself time to know". MOWO is quoted on Miss Muloch's relations with publishers. The book is best seen as a scrapbook, and Stebbins's "best work is on the minor novelists", because she lacks a gift for literary criticism: "one novel tastes much the same as another". But Lewis finds the bibliography valuable. (This review must be quoted at length because it demonstrates how difficult it would be to rehabilitate

MOWO. There were many reviews of Stebbins, many of which are listed in Appendix Eight, where the extinction of MOWO's reputation before and including 1947 is examined; in that year not many reviewers were willing to take her seriously. Naomi Lewis was simply the most eloquent to adopt the traditional view of the damage done by over-production, a view that persisted long after 1946. But some reviewers, British and American, did welcome the rediscovery of MOWO.)

1950

2751 Andrew L. Drummond, *The Churches in English Fiction* (Leicester: Edgar Backus). Includes discussion of the Carlingford books, and briefly refers to *Margaret Maitland* and *The Minister's Wife* and to MOWO's change of views on the Disruption.

2752 F. Alan Walbank, *Queens of the Circulating Library. Selections from Victorian Lady Novelists 1850 - 1900* (London: Evans Brothers).
Extracts from *Salem Chapel*, *Carità*, *The Primrose Path*, and *Within the Precincts*, 89-120, with comments on MOWO in the introduction, 84-88: brief biography, discussion of the Carlingford series and other novels, praise for her "objectivity" in recording the contemporary scene, and a comment on her low opinion of men. Although she wrote too much she is superior to most of the circulating-library novelists.

2752a Michael Sadleir, *XIX Century Fiction*, 2 vols. (Cambridge University Press).
Includes in vol. I an incomplete list of MOWO's fiction, pp. 280-7, items 1843-1903. Also a few items listed in vol. II.

1951

This year Chatto and Windus reprinted *It Was a Lover and his Lass*. This might have been intended to herald an Oliphant revival; but, if so, the revival was abortive. There is no introduction, but the note on the dustjacket comments on the novel as a romantic love story and speaks of "charm" and "the delicate bouquet of a fine vintage wine", suggesting little understanding of what sort of a novelist MOWO is. However, a tribute to Oliphant as a "distinctively Scottish novelist" is quoted from *The Athenaeum*.

1952

2752b. Georgina Sime and Frank Nicholson, *Brave Spirits*, privately printed, distributed by Simpkin, Marshall, & Co. (pages 25-55, "Recollections of Mrs Oliphant").
Georgina Sime was a distant cousin of Margaret Oliphant; also her aunt Jeanie Wilson married Mrs Oliphant's brother Frank Wilson. This 30-page chapter includes a short biography of Margaret Oliphant, as well as interesting personal reminiscences. She also relates the "true story" behind Frank Wilson's fleeing to the Continent in 1868. (Information from Joan Richardson.)

1954

2753 Frank D. Tredrey, *The House of Blackwood 1804-1954* (London and Edinburgh: Blackwood).
Contains many references to MOWO's *Annals of a Publishing House* and to letters from the Blackwood archives.

1955

2754 Sara Keith, "Margaret Oliphant". *Notes and Queries* 200 (March), 126-7.
Suggests that nine novels, attributed to William Wilson in the British Library catalogue, are really by his sister MOWO. (See also 2757, 2765 and 2807.)

1957

2754a Margaret Dalziel, *Popular Fiction 100 Years Ago. An Unexplored Tract of Literary*

History (London: Cohen and West).

Includes two references to *Margaret Maitland*, 135, 164. Dalziel clearly sees Oliphant as a "popular" novelist, but is aware of her individual voice.

1958

2754b Bradford A. Booth, *Anthony Trollope, Aspects of His Life and Art* (London: Edward Hulton).

Includes, 46, a severe judgement on *Salem Chapel*, but a more favourable view of the other Carlingford books.

2754c D.C. Browning, ed., *Everyman's Dictionary of Literary Biography English and American* (London: Dent, Everyman).

"Compiled after John W. Cousin by D.C. Browning". Entry on MOWO, slightly revised from 1910, *A Short Biographical Dictionary of English Literature*. (See AP78.) A reference to *Kirsteen* has been added. But the 1910 estimate of her work remains entirely unchanged. (Later editions of the book in 1962, 1969 and 1972 repeat this entry unchanged.)

2755 Katherine Moore, "A Valiant Victorian". *Blackwood's Magazine* 283 (Mar.), 231-43. Moore comments on MOWO's entire loss of reputation, and considers her finest work is in writing for periodicals. Then follows a biography derived mainly from *Autobiography and Letters*, and ending when MOWO started *The Chronicles of Carlingford*. The stress falls on MOWO's independence of mind and her "mixture of self-confidence and humility"; but there is no literary analysis.

1959

2756 Richard Stang, *The Theory of the Novel in England 1850 - 1870* (London: Routledge and Kegan Paul).

Includes many references to MOWO's reviews of novels in *Blackwood's Magazine*, stressing her belief in "truth" as superior to "fact". There are also references to reviews of her novels.

1960

2757 Royal A. Gettmann, *A Victorian Publisher, a Study of the Bentley Papers* (Cambridge University Press).

Includes references to MOWO's negotiations with Bentley in the 1850s for the publication of three novels, subsequently credited to her brother William Wilson. See 2754 and 2765.

1961

2758 David Craig, *Scottish Literature and the Scottish People, 1680 - 1835* (London: Chatto and Windus).

Includes references to *Margaret Maitland*, pp. 166, 263, describing it as typically Scottish in its preoccupation with religion, but limited by being confined to the narrow point of view of an old woman; it has no insight into the "moral preoccupations" of a religious community. But its use of Scottish idiom has some value.

2759 Margaret Maison, *Search Your Soul, Eustace: A Survey of the Religious Novel in the Victorian Age*, (London and New York: Sheed and Ward).

Makes a reference to *Salem Chapel*, 192-3, as a characteristic Nonconformist novel; but prefers Mark Rutherford as a serious interpreter of "spiritual conflict and desolation".

2760 Marion Lochhead, "Mrs Oliphant, a Half-Forgotten Victorian". *The Quarterly Review* 299 (Jul.), 300-10.

Largely biographical, but with comments at beginning and end on MOWO's qualities as a writer. Lochhead

emphasises a "sense of sin" as central to MOWO'S finest novels; she is fascinated to describe sinners and delights in mystery. Lochhead also comments on her tolerance, her cynicism, her skill in presenting human relationships, her contempt for men, her unusual heroines. When she mixes comedy with "mystery and sin" she is less successful; the Stories of the Seen and Unseen are also fine stories. * (cf. 2769.)

1962

2761 Robert A. and Vineta Colby, "*A Beleaguered City*, A Fable for the Victorian Age". *Nineteenth-Century Fiction* 16 (Mar.), 283-301.

The Colbys speak of the neglect of MOWO's work, some of which is worthy to stand beside Trollope and Mrs Gaskell. *A Beleaguered City* is her finest work, in construction and style. The Colbys discuss the various literary influences that led to the novel, the central moral themes, the lack of didacticism, and the imaginative unity of the book.

1963

2761a F. Seymour Smith, *An English Library, a Bookman's Guide* (London: André Deutsch in association with the National Book League).

Contains brief admiring comments on *The Beleaguered City* (sic) and *Salem Chapel*, 166. Oliphant is described as "a gifted woman".

This a revised and extended edition of a book first published in 1943, and then in a revised and enlarged edition in 1950. In both these editions the two Oliphant novels are merely listed without annotation.

1965

2762 Kenneth Graham, *English Criticism of the Novel 1865 - 1900* (Oxford: OUP.)

Refers to many of MOWO's articles in *Blackwood's Magazine*, and to reviews of her novels, noting themes similar to those discussed by Richard Stang in 2756. Graham is perhaps more aware than Stang of distinct critical principles in MOWO.

1966

2763 Vineta and Robert A. Colby, *The Equivocal Virtue, Mrs Oliphant and the Victorian Literary Market Place* (Hamden, Conn: Archon Books).

Apart from Stebbins (2750), the first serious attempt to re-assess MOWO since the reviews of her autobiography. Important as biography, as a study of MOWO's relations with her publishers, based upon study of manuscript correspondence, and as a reappraisal of the quality of her books, with a significant stress on her anti-romanticism. But many of the discussions of individual novels are rather over-simplified. There is a discussion of the problem of MOWO's over-production (the "equivocal virtue" of industry). The Colbys claim to have read all MOWO's work, which gives them the right to be authoritative, unlike any previous 20th century writer, except perhaps Stebbins. (cf. W. Robertson Nicoll, 2425.) **

2764 Gordon Hall Gerould, *The Patterns of English and American History* (NY: University of New York Press).

Includes references to *The Chronicles of Carlingford*, 313, praising MOWO for *Miss Marjoribanks* above all, but finding "weakness of invention" elsewhere.

2765 Vineta Colby, "William Wilson, Novelist". *Notes and Queries* 211 (Feb.), 60-66.

A discussion of the nine novels attributed to William Wilson in the British Library Catalogue (see 2754). On the evidence of references in *Autobiography and Letters*, and on stylistic evidence, Colby credits four of them, wholly or in part, to MOWO: *John Drayton*, *The Melvilles*, *Ailieford*, and *Christian Melville*. (See also 2757.)

1967

2766 Bradford A. Booth, rev. of Colby, *The Equivocal Virtue*. *Nineteenth-Century Fiction* 21

(March), 400-1.

Booth welcomes the book but offers a low valuation of Oliphant, complaining that she chose to write only for the "common people"; he admires only *Phoebe, Junior* and *A Beleaguered City* and the other supernatural stories.

2767 "Chronicler of Carlingford", rev. of Colby, *The Equivocal Virtue*. *The Times Literary Supplement*, 16 Mar., 210.

The reviewer describes MOWO as "the most industrious literary hack of the nineteenth century", and considers that her talent was destroyed by her industry; but some of her books should be reprinted. He admires the book as a "painstaking and original study" which offers new insights into the Victorian literary scene.

2768 Alan M. Everitt, "Chronicler of Carlingford". *The Times Literary Supplement*, 13 Apr., 309.

A Letter to the Editor endorsing the appeal in 2767 for a reprint of some of MOWO's books. A reassessment of her work is overdue because of her irreverent view of Victorian life; Professor Everitt gives high praise to *Miss Marjoribanks* and *Salem Chapel*.

2768a Herbert Van Thal, "Chronicler of Carlingford". *The Times Literary Supplement*, 20 Apr., 340.

A Letter to the Editor commenting on Alan Everitt's letter, and stating that *Miss Marjoribanks* is to be reprinted in the Doughty Library and that a recent life of MOWO (i.e. not Colby, perhaps Trudy Bliss; see 2750) was unable to find a publisher. (*Miss Marjoribanks* was in fact published in 1969 by the Zodiac Press. See 2772.)

2769 Marion Lochhead, "Margaret Oliphant". *Blackwood's Magazine* 302 (Aug.), 106-118. Begins, like Lochhead's 1961 article (2760), with a reference to MOWO's "sense of sin", but then follows a different course with different emphases. Praise for her professionalism and the strength of her personality is followed by biography, partly echoing 1961, and praising MOWO's courage, resilience and realism, her adaptability, her "incredible vitality". Regrets her decision not to live in Edinburgh after 1861. Lochhead compares her to Trollope and Jane Austen, claims that in the *Tales of the Seen and Unseen*, especially "The Secret Chamber", she touches genius, and speaks of the good melodramas that MOWO wrote. She also examines her irony, suggesting that she did not make enough use of it; and she praises the independence of her views in her journalism. *

1968

2769a Myron F. Brightfield, *Victorian England in its Novels 1840-1870*, 4 vols. Los Angeles: University of California Library.

An anthology of extracts from Victorian novels, including twenty-five by MOWO, from *Margaret Maitland* to *The Three Brothers*, the latter novel being given many more extracts than any other. Included in the twenty-five are three attributed to William Wilson. (There is also one genuinely by Wilson.) The anthology is linked by commentary and is intended to give a wide picture of all aspects of early Victorian society.

2770 Robert H. Hill, rev. of Colby, *The Equivocal Virtue*. *Blackwood's Magazine* 303 (Mar.), 287-8.

"Maga's Reviews". A conventional comment on the book, calling MOWO an "attractive but much harassed Scotswoman", refusing to admit that MOWO has much talent, but expressing pleasure in her letters, and stressing the importance of her Blackwood connection. A very disappointing review, coming after 2769.

2771 Guinevere L. Griest, rev. of Colby, *The Equivocal Virtue*. *Modern Philology* 65 (May), 415-17.

Admires the book and accepts the Colbys' estimate of MOWO's status and of her non-fiction, and their arrangement of the material. Griest stresses the autobiographical aspect of MOWO's novels, her subtle irony, and the damage done to her by the three-volume novel and overwork, and praises her insight as a

critic and her professionalism.

1969

2772 Mrs Q. D. Leavis, Introduction to *Miss Marjoribanks*, Zodiac Press edn.
A fine, if slightly exaggerated, appraisal of the novel as a link between Jane Austen's *Emma* and George Eliot's *Middlemarch* and in some ways preferring MOWO to Eliot for the greater sharpness of her ironic view. Mrs Leavis considers no other Oliphant novel to be so good, and discusses it in relation to Scottish traditions, concluding with details of MOWO's correspondence with Blackwood over the book, and brief comment on her short stories. **

2773 Kathleen Watson, "George Eliot and Mrs Oliphant: A Comparison in Social Attitudes". *Essays in Criticism* 19 (Oct.). 410-19.
Watson compares the two novelists specifically in their treatment of Dissent; although GE is the greater novelist MOWO is the sharper observer of the contemporary scene. GE looks back on days of greater security and her tone is one of "lofty idealism", while MOWO is more realistic, more aware of "changes in national feeling" and of social differences, more ambivalent and ironic about her characters. Yet hers is a "limited art", showing "a reluctance to become fully engaged with her subject".

2774 Stuart Hood, "Deceptively direct". *The Listener*, 11 Dec., 831.
A review of four books, including *Miss Marjoribanks*, Zodiac edn. Hood expresses great admiration for the richly ironic observation of the book, and its detached view of human feelings.

2774a Mrs Q. D. Leavis, "Mrs Oliphant". *The Listener*, 25 Dec., 891-2.
A Letter to the Editor, complaining that in his review of *Miss Marjoribanks* (2774) Hood does not acknowledge her as author of the introduction, and repeating her belief that the book is MOWO's finest.

1970

2775 K. J. Fielding, rev. of Colby, *The Equivocal Virtue*. *Victorian Studies* 13 (March), 362-4.
Also reviews the National Library of Scotland's Catalogue of the Blackwood Papers. A fairly unsympathetic view of Oliphant, both as a writer and as a mother; but her biographies "are still interesting and useful"; and her courage and her professionalism, and the Blackwood *Annals*, are admired.

2776 "Conquering Carlingford", rev. of *Miss Marjoribanks*, Zodiac edn. *The Times Literary Supplement*, 14 May, 530.
The book is "especially welcome", but "we must make no exaggerated claims" for MOWO. The reviewer criticises verbosity, but praises *MM* for its originality, especially in its heroine, and for its comedy and irony; he is fascinated by Mrs Leavis's suggestion that the book influenced *Middlemarch* and doubts whether her clergy are better than Trollope's.

1971

2776a David Daiches, ed., *The Penguin Companion to Literature, Britain and the Commonwealth* (London, Penguin Books).
Page 401, "Oliphant, Mrs Margaret", half a column, by Angus Ross. Mainly factual, with references to the Blackwood connection, the Carlingford series, Scottish themes, the occult, and some non-fiction. She had "talent instead of genius, and blunt observation instead of subtle insight".

2777 Douglas Gifford, Introduction to *Scottish Short Stories 1800 - 1900* (The Scottish Library) (London: Calder & Boyars).
Offers an interpretation of "The Library Window", 12-13, finding ambiguity of implication, and an intermingling of a study of a feverish imagination and a suggested theme of demonism.

2778 Ian Sellars, "Mrs M. O. W. Oliphant". *The Journal of the Presbyterian Historical Society of England* 14 (May), 152-64.

Deals with MOWO's religious faith, with *A Beleaguered City*, "her one literary masterpiece", and "The Land of Suspense", with the biographies of Edward Irving, Montalembert and John Tulloch, and with MOWO's portrayal of the contemporary religious scene in *The Chronicles of Carlingford*.

1973

2778a Leonore Davidoff, *The Best Circles: Society, Etiquette and the Season* (London, Croom Helm).

Contains, 72-3, an enthusiastic reference to *Miss Marjoribanks*. MOWO has "a somewhat morbid pen". Listed only because it shows an early response to the reprint of *MM* (2772).

2778b Enid Huws Jones *Mrs Humphry Ward* (London: Heinemann).

There are references to Oliphant's adverse criticism of two novels by Mrs Ward: *Robert Elsmere*, 85, and *The History of David Grieve*, 92.

1974

2779 Vineta Colby, *Yesterday's Woman: Domestic Realism in the English Novel* (Princeton University Press).

In Chapter Five, "The Novel of Community", there is a succinct summary of *The Chronicles of Carlingford*, p. 250.

2780 Mrs Q. D. Leavis, Introduction to *Autobiography and Letters*, Leicester University Press reprint.

Mrs Leavis discusses the failure of MOWO's reputation and contrasts this with the admiration expressed for her in the 1890s. She then examines her as an inexhaustible woman of letters, as a talented and perceptive literary critic, and as a novelist, stressing her originality in the Carlingford series and the novels and tales of English society, her irony, "the individuality of her critical insights [and] the liveliness of her mind and style", and "the identifiable Oliphant manner and attitude and tone". MOWO is seen as a shrewd critic of Victorian society and her heroines admired for their independence and articulacy. She is compared with George Sand. ***

2781 Katharine Moore, *Victorian Wives* (London: Allison and Busby).

Chapter Four, "Two Breadwinners", includes Frances Trollope and, 72-80, MOWO. Moore starts with a condensation of her 1958 article in *Blackwood's Magazine* (2755), and then continues from the Carlingford stories to the end of MOWO's career, emphasising her challenge to the preconceived ideas of how women should behave, and the ineffectuality of all the men connected with her. Although Moore gives high praise to *Miss Marjoribanks*, and agrees with the 1897 obituarists that her work maintains a high standard, she considers that MOWO was damaged by prolixity and could never produce a masterpiece. Her best work was done when under less family pressure.

2782 Stella Mary Newton, *Health, Art and Reason. Dress Reformers of the Nineteenth Century* (London: John Murray).

Contains, pp. 41, 52, references to MOWO's *At his Gates* and *Carità*, commenting on the hairstyles of her heroines and the domestic interiors of the novels.

2783 Marion Lochhead, "Victorian Matriarchs", rev. of *Autobiography and Letters*, Leicester edn., and Ann Thwaite, *Waiting for the Party, the Life of Frances Hodgson Burnett. The Weekend Scotsman*, 1 Jun., 3.

Lochhead notes that MOWO "had the secret of happiness in spite of much sorrow", praises *A Beleaguered City* and *Miss Marjoribanks*, and describes the autobiography as "a minor classic", with "very crisp" and remarkably tolerant comments.

2784 "A Pen Under Pressure", rev. of *Autobiography and Letters*, Leicester edn. *The Times Literary Supplement*, 7 Jun., 616.

The autobiography is too fragmentary and never as frank as we expect, but its tone of "controlled

melancholy" is "intensely moving". The reviewer would have liked more explicit comments on MOWO's resentment against her position in a male-dominated society, and feels that Mrs Leavis's estimate of her status is too high, although undoubtedly MOWO needs rediscovery for the Carlingford books and the supernatural stories.

2785 Ian Campbell, "A Lively Self-Portrait", rev. of *Autobiography and Letters*, Leicester edn. *The Library Review* 24 (Summer), 278-9.

Campbell describes MOWO as "strangely contemporaneous", "witty [and] resilient", and pays a tribute to the strength of her character, her "control and sense of responsibility", and her remarkable insight into her contemporaries. He also comments on some "vivid pictures" in the autobiography.

2786 Norman Page, "Hardy, Mrs Oliphant, and *Jude the Obscure*". *The Victorian Newsletter* 46, 22-4.

Discusses Hardy's continuing bitterness against MOWO's attack on *Jude* in "The Anti-Marriage League", and the coolness between the two novelists from 1885

1975

2787 Valentine Cunningham. *Everywhere Spoken Against; Dissent in the Victorian Novel* (Oxford: OUP).

Chapter Nine, "Mrs. Oliphant and the Tradition", and parts of other chapters, discuss MOWO's treatment of Dissent. Cunningham considers her to be ill informed about English Dissenters, but finds much of interest in her portrayal in *The Chronicles of Carlingford* of the social position of Dissenters in a community. But the reconciliation of Church and Dissent suggested in *Phoebe, Junior* is "ludicrously inadequate", and MOWO is often guilty of prejudice and caricature. Cunningham admires some of the realism of the novels set in Scotland, but is very severe on MOWO's use of conventional melodrama and character stereotypes in *The Minister's Wife* and *Salem Chapel*.

2788 Nicholas Rance, *The Historical Novel and Popular Politics in Nineteenth-Century England* (Vision Critical Studies) (London: Vision Press).

Includes several references to MOWO's article "Sensation Novels" in *Blackwood's Magazine* calling it "critically discerning", and one to her review of *Tara*, the novel by Captain Meadows Taylor.

2789 John R. Reed, *Victorian Conventions* (Athens, Ohio: Ohio University Press).

In his chapter, "The Occult", Reed discusses MOWO's *Stories of the Seen and Unseen*, 464-6, with great admiration for *A Beleaguered City* (in which MOWO desired "to revitalise religious emotion") and a cooler view of *A Little Pilgrim in the Unseen*.

1976

2790 J. A. Sutherland, *Victorian Novelists and Publishers* (London: Athlone Press).

Includes, 16-17, details of the publishing history of MOWO's *Zaidee* in 1856.

2791 Patricia Thomson, rev. of *Autobiography and Letters*, Leicester edn. *The Review of English Studies* 27 (Spring), 96-99.

Thomson endorses Mrs Leavis's admiration for the autobiography and for MOWO's character, and for *Miss Marjoribanks*; she comments on her "ironic self-pity" balanced by honesty and on her thorough professionalism. She is more inclined than Mrs Leavis to accept Henry James's view of MOWO's lack of artistry, and finds the comparison with George Sand misleading. MOWO's essential gift, she thinks, is good sense, and the autobiography is valuable mainly for its insight into the life of a Victorian woman of letters.

2792 Stephen J. Spector, "The Unattributed Blackwood's Review of D. G. Rossetti's Poems". *Notes and Queries* 211 (Sept.), 398.

Discusses MOWO's view of Rossetti in her review of his poems in *Blackwood's Magazine* and in *The Victorian Age of English Literature*.

1977

- 2793 Maurice Lindsay, *The History of Scottish Literature* (London: Hale). Deals with MOWO, 331-4, admiring her gift for characterisation, with brief references to *Miss Marjoribanks* and *Kirsteen* and other books, and detailed treatment of *Effie Ogilvie*.
- 2794 Elaine Showalter, *A Literature of their Own, British Women Novelists from Brontë to Lessing* (Princeton University Press). There are many references to MOWO; Showalter places her as a second-generation woman novelist, takes for granted that she destroyed her talents by overwork and that she was an anti-feminist, but notes her honest treatment of female emotions; and makes a fairly unsympathetic analysis of *The Ladies Lindores* and its sequel *Lady Car*, finding the heroine painfully weak and lacking the power to choose her own destiny as a woman. But there are many, much more favourable, comments on her literary criticism - her insight into novels by other women, etc.
- 2795 Robert Lee Wolff, *Gains and Losses: Novels of Faith and Doubt in Victorian England* (London: John Murray). Includes a discussion of *The Chronicles of Carlingford*, with details on the handling of religious themes and praise for the subtle handling of "complex aspects of English society", and for the authenticity of the Dissent scenes. A comparison with Trollope.

Addenda to 1977

- 2795a Dorothy Eagle and Hilary Carnell, eds., *The Oxford Literary Guide to the British Isles* (OUP). Includes references to MOWO under Wallyford, Liverpool and two areas of London, incorrectly stating that she spent her last years in a house in Belgravia. She is not mentioned under Windsor, nor anywhere else. (No change was made in later editions of the book, as late as 1985.)
- 2795b Leslie Stephen, *Sir Leslie Stephen's Mausoleum Book*, with an introduction by Alan Bell (Oxford, The Clarendon Press). In this memoir, originally written in 1895, but not published until 1977, Stephen records a meeting in Switzerland in 1875 between himself and Oliphant and her sons, 21-22. He did not (in 1895) admire the sons. cf.2682.

1978

- 2796 Francis Russell Hart, *The Scottish Novel. A Critical Survey* (London: John Murray). Includes MOWO, 93-100; Hart discusses the early Scottish novels, concentrating on *Margaret Maitland*, whose heroine he greatly admires, finding her an effective symbol of the Kirk, and discussing the theme of social improvement, and Margaret's "staunch, prudent progressivism". MOWO sees her heroine's limitations without irony. Hart then discusses the religious themes of *The Chronicles of Carlingford*, finding the moral issue of *Salem Chapel* "blurred", but defending the melodramatic elements of the book as a reflection of the Scottish tradition of diabolism, although MOWO's ironic vision of its hero weakens at the end of the book. There are a few other references to MOWO in the book. *
- 2796a Louis J. Rataboul, *Le pasteur anglican dans le roman victorien; Aspects sociaux et religieux* (Paris: Didier Érudition; Études Anglaises 70). Includes many references to MOWO, noting her survey of all versions of Christianity, from Low Church to High Anglicanism, and her harsh criticism of Low Churchmen, and makes comparisons with Trollope and other novelists. Rataboul deals with "The Rector", *The Perpetual Curate*, *Miss Marjoribanks*, *Phoebe*, *Junior* and *The Curate in Charge*. See esp. 174-5, 188-9, 229-31, 242-3, 333-4.
- 2797 Vineta Colby, rev. of *Autobiography and Letters*, Leicester edn. *Victorian Periodicals Newsletter* 11 (Mar.), 32-4. Discusses the effect of the autobiography on MOWO's reputation and its value as giving insight into

nineteenth-century life; considers that Mrs Leavis overpraises *Miss Marjoribanks* and underpraises much of the work which MOWO most valued, and is less than just to other recent writers on MOWO. She refers to the MS of the autobiography at the National Library of Scotland.

Addendum to 1978

2797a Robert Gittings, *The Older Hardy* (London, Heinemann).
Includes, 82-3, a reference to Oliphant's article "The Anti-Marriage League". Gittings is entirely dismissive of Oliphant and is evidently unaware of the ongoing rehabilitation of her work.

1979

2798 Robert and Vineta Colby, "Mrs Oliphant's Scotland: The Romance and the Reality" in Ian Campbell, ed., *Nineteenth Century Scottish Fiction* (Manchester: Carcanet New Press Ltd.), 89 -104.
Discusses the powerful effect of Scotland upon MOWO's imagination, the individuality of its people, its "spiritual appeal"; her preoccupation with Scottish themes in biographies and reviews, her long Blackwood connection. Considers the autobiography to be her finest work. MOWO is shown to have devoted her life to challenging the stereotyped ideas of the English on Scotland, and there is a discussion of her handling of Scottish scenes, Scottish dialogue, forthright Scottish spinsters and mothers, and the ministers of the Kirk, especially in *A Son of the Soil*, which is examined in detail. The biography of Edward Irving is discussed as a study of a tragic hero, and the article concludes with a comment on the dichotomy between realism and romance in MOWO's view of Scotland, exemplified in "The Library Window". *

2798a Elisabeth Jay, *The Religion of the Heart; Anglican Evangelicalism and the Nineteenth-century Novel* (Oxford: Clarendon Press).
Includes several references to MOWO's critique of Evangelicalism and of religious fanaticism in *A Son of the Soil*, *Miss Marjoribanks* and *The Perpetual Curate*.

2799 Bo Jeffares, *The Artist in Nineteenth-Century Fiction* (Gerrards Cross: Colin Smythe).
Several references to MOWO, notably to the scenes in the artists' colony in *The Three Brothers*, see especially 80-1, 155-6.

2799a R.D. Kernohan, *Scotland's Life and Work : a Scottish view of God's world through Life and Work, 1879-1979* (Norwich: St Andrew Press).
Contains on page 13 details of a story (a novella) by Mrs Oliphant, *Wallyford*, in *Life and Work*, a magazine of the Church of Scotland, in 1880. Information from Joan Richardson.

2800 Linda Peterson, "The Audience and the Autobiographer's Art: An Approach to the 'Autobiography' of Mrs M. O. W. Oliphant", in George P. Landow, ed., *Approaches to Victorian Autobiography* (Athens, Ohio: Ohio University Press), 158-74.
Built round three themes: after her sons' deaths MOWO changed her intended audience from them to the public; she chooses to present herself as a mother rather than as an artist; the "strategy" of the book is to structure it round a sequence of episodes of artistic activity leading to family crises leading to artistic compromise. MOWO wishes to define her true self as she sees it, in view of the ambiguity of the status of women writers in Victorian Britain.

2801 Patricia Stubbs, *Women and Fiction. Feminism and the Novel, 1880 - 1920* (Brighton: Harvester Press).
Includes a discussion of *Miss Marjoribanks*, 39-45, comparing it with *Emma*. Believing that MOWO was "consistently conservative" in her view of the women's movement, she sees the novel as "trivial" because it endorses "Lucilla's exploitation of her traditional female role", with very little ironic treatment of her. The ending of the novel is considered to be a surrender to romantic love, and MOWO is seen throughout as avoiding any discussion of the injustices of a woman's status.

2802 Peter Widdowson, Paul Stigant and Peter Brooker, "History and Literary 'Value', the case of *Adam Bede* and *Salem Chapel*". *Literature and History* 5 (Spring), 2-39.

"*Salem Chapel: Melodrama and Ideology*", 29-39, is written on populist lines and defends the plot melodramatics of the novel as a reflection of the overwrought melodrama in the hero Vincent's mind, and as an attack on Victorian society, following directly from Vincent's lectures on this theme. There is a stress on imagery of darkness. The authors are untroubled by the book's lack of "formal coherence". (Reprinted in Humm, Stigant and Widdowson, eds *Popular Fictions: Essays in Literature and History* (London: Methuen, 1986). Subsequently reprinted by Routledge, 2003. Pages in Routledge, 68-93.)

2803 John Stock Clarke, "Mrs Oliphant: A Case for reconsideration". *English* 28 (Summer), 123-33.

Argues that much remains to be done to revalue MOWO as a novelist. Stresses her anti-romanticism, her ambivalence, her ironic treatment of love and marriage, death and class, her implicit feminism, her challenge to fictional orthodoxies, her analysis of motive, and her skill in structuring a novel.

1980

2804 Winifred Hughes, *The Maniac in the Cellar; Sensation Novels of the 1860s* (Princeton University Press).

Contains many references to MOWO's articles in *Blackwood's Magazine*.

2804a Trevor Royle, *Precipitous City: The Story of Literary Edinburgh*. Edinburgh: Mainstream Publishing Company; NY: Taplinger.

Royle on p. 153 writes dismissively on Oliphant, because of her over-production. (Also mentions her on 167.) Contrast Trevor Royle's very different view in item 2813.

2805 Ralph Aiken, "Oliphant, Gaskell and Eliot as Comedians". *Victorians Institute Journal* 9, 49-56.

Begins with an analysis of *Miss Marjoribanks*, which is unique and needs no comparison with Jane Austen. Lucilla is "a successful comic heroine" who both embodies and transcends the values of her society, and is shown to be intellectually superior to Carlingford. The reunion with Tom at the end is seen as broad comedy. Oliphant's humour is fit to be compared with that of Gaskell in *Wives and Daughters* and of Eliot in *Middlemarch*.

(NB Volume dated 1980-81, but published 1980.)

1981

2806 Margarete Holubetz, "The Triumph of the Gifted Woman: the Comic Manipulation of Cliché in Mrs Oliphant's *Miss Majoribanks*" (sic) in Irena Kauluza, ed., *Proceedings of the Second April Conference of University Professors of English*, Cracow 1981 (Zeszyty Naukowe Uniwersytetu Jagiellońskiego, Prace Historycznoliterackie Z. 51), 41-56.

Analyses MOWO's "subversive irony" in *Miss Marjoribanks*, stressing the use made by the heroine for her own purposes of the clichés by which the lives of Victorian women were ruled (such as "duty"); she seeks self-fulfilment by a pretended conformity to the conventions of society and triumphs over those who take them at face value. **

2806a David Daiches, ed, *A Companion to Scottish Culture* (London, Edward Arnold). "Oliphant, Mrs Margaret", by M[aurice] Lindsay, 271-2. Brief biography and a comment on "the equivocal virtue of industry", and a discussion of the Blackwood connection. Detailed commentary on *Miss Marjoribanks* and a brief discussion of Scottish novels. She "was a shrewd observer of character" and of Victorian society, as seen, for example, in *Effie Ogilvie*. Praise of the Irving biography, the *Annals of a Publishing House* and the *Autobiography*. (cf.2793.)

Four other references to Oliphant in the book, placing her in the history of the Scottish novel and quoting her on William Blackwood.

Note the striking transformation of the view of Oliphant in the ten years from 1971 (item 2776a), also edited by David Daiches, to 1981.

In the revised and updated edition *The New Companion to Scottish Culture*, (Edinburgh, Polygon), 1993, these details are repeated unchanged.

(This perhaps belongs to Appendix Nine. But the article by Lindsay is an important sign of the Scottish rediscovery of Oliphant, based on close knowledge of her work.)

2807 John Stock Clarke, "Mrs Oliphant's Unacknowledged Social Novels". *Notes and Queries* 226 (Oct.), 408-12.

Continues the theme of 2754 and 2765, proving from the Bentley correspondence in the British Library and from personal correspondence in the National Library of Scotland that MOWO wrote *John Drayton*, *The Melvilles* and *Ailieford*. (See also 2757.)

1982

2807a Diva Daims and Janet Grimes, *Towards a Feminist Tradition: an Annotated Bibliography of Novels in English by Women 1891-1920*. NY and London: Garland Publishing Inc.

Entry on Oliphant, 533-4. Summaries of *The Cuckoo in the Nest*, *Diana Trelawny*, *The Heir Presumptive* and *the Heir Apparent*, *Janet*, *The Marriage of Elinor*, *Old Mr Tredgold*, *The Railway Man and his Children* and *The Sorceress*.

2808 Valentina Poggi Ghigi, "Mrs Oliphant's Unlikely Stereotypes". *Quaderni di Filologia Germanica* 2 (Parte Prima), 61-74.

A well researched article, drawing on many critics and balancing their views of MOWO against one another; but based on assumptions of the inferiority of her art, considered superficial and aimed largely at a popular audience. Yet the main emphasis of the article falls upon MOWO's constant challenge to preconceived ideas on romantic love, on happy endings, on heroines. There is a close analysis of *Kirsteen* and *Hester*, noting how stereotyped characters are treated in an unconventional novel, and suggesting in the latter novel an insight into human motive deeper than usual in MOWO. Ghigi's final conclusion is that MOWO's obsession with inverting stereotypes limits her achievement by evading deeper involvement with her characters. *

2809 Lyn Pikett, "The Real versus the Ideal: Theories of Fiction in Periodicals 1850 - 1870". *The Victorian Periodicals Review* 15 (Summer), 63-74.

Includes references to MOWO's views on Charles Reade and on the superiority of truth to fact, and to her article "Modern Novelists" in *Blackwood's Magazine*.

2810 J. A. Haythornthwaite, "That False and Odious Impression. Mrs. Oliphant, Froude and the Carlyles". *Carlyle Newsletter* no. 3 (Oct.), 25-32.

Discusses MOWO's anger with Froude for his revelations of the married life of the Carlyles, and the friendship and correspondence between MOWO and Mrs Carlyle. Although Dr Haythornthwaite finds MOWO's approach to biography too eulogistic, she recommends her two articles on the Carlyles.

1983

2811 John Stock Clarke, "The Novels of Margaret Oliphant". PhD thesis, University of Leicester.

Detailed survey of MOWO's career, noting her development from the early novels to *The Chronicles of Carlingford* and subsequently to the 1890s, analysing the main themes of her fiction, and discussing her feminism, her anti-romanticism and irony, her analysis of motive, the structuring of her novels, her studies of inheritance, class and social status, and her Scottish themes.

2812 Philip Davis, *Memory and Writing from Wordsworth to Lawrence* (Liverpool University Press).

Davis first discusses Oliphant's examination of the art of autobiography, 244-5, and then in chapter 4, "Autobiography and Justice to a Life: Margaret Oliphant and George Eliot", 273-331, he analyses Oliphant's own Autobiography, 273-290, praising its honesty, clear-sightedness and lack of self-deception. But Davis considers her experiences prevented her from writing a major realistic novel. (Contrast his later views, items 2959 and 2965.) Elsewhere he discusses Oliphant's view of George Eliot, and concludes with a detailed study of the story "Mr Sandford", admiring it for transforming her experience, in particular her

experience of failure, into an imaginative work of fiction, the only time she achieved this.

2812a Elizabeth K. Helsinger, Robin Lauterbach Sheets and William Veeder, *The Woman Question: Literary Issues, 1837-1883*, vol 3 of *The Woman Question: Society and Literature in Britain and America 1837-1883* (Manchester University Press). (Also published by NY, Garland.)

Several references to Oliphant, mainly 135-145, noting her remarkable heterodoxy or ambivalence in reviewing novels. Her reviews of sensation fiction are examined, including her opinions of Charlotte Bronte, Collins, Braddon and Rhoda Broughton and others. She is admired for her detachment in viewing sensation novelists with sufficient balance to admire their talents even while deploring their sensuality.

2813 Trevor Royle, *The Macmillan Companion to Scottish Literature* (London and Basingstoke: Macmillan).

Includes an entry on MOWO, 230-31. Stresses her insights into English society, her sharp social criticism, her Scottish novels, her "unflinching realism". Very full bibliography.

2814 R. C. Terry, *Victorian Popular Fiction 1860-80* (London: Macmillan).

Chapter Four, "Queen of Popular Fiction: Mrs Oliphant and the *Chronicles of Carlingford*", 68-101, begins with a brief survey of MOWO's work, stressing that "she has her own voice and writes unique novels" and that she "was in some respects ahead of her times" in her scepticism about hallowed themes. There is then a detailed examination of *The Chronicles of Carlingford*, with special praise for *Miss Marjoribanks*, and for Vincent, Tozer, Lucilla and Phoebe as memorable characters displaying a "superior creative imagination".

2815 Tom Winnifrith, "Margaret Oliphant". *Victorian Novelists after 1885* (Dictionary of Literary Biography 18, ed. Ira B. Nadel and William F. Fredeman: Detroit, Michigan, Gale Research), 234-239.

Includes a full, but slightly inaccurate, bibliography, and a brief biography. Although Winnifrith insists that MOWO has been unduly neglected his estimate of her work is not very high, and he sees it as of value mainly "as a barometer of Victorian taste".

Addendum to 1983

2815a Winifred Gérin, *Anne Thackeray Ritchie: a biography* (Oxford, OUP).

There are many references to the friendship between Ritchie and Oliphant, one of the themes being Oliphant's literary support for Ritchie.

1984

2815b John B Stephenson, *Ford: A Village in the West Highlands of Scotland* (Edinburgh : Paul Harris).

Includes a reference to *The Lady's Walk*, 53-4, identifying the setting as the estate of Ederline in the West Highlands. A rather condescending view of the book. Information from Joan Richardson.

2816 Jennifer Uglow, Introduction to Oliphant, *Hester* (London: Virago Press).

A fine study of the originality and the ironic complexity of *Hester*, highlighting the central ambivalent friendship of Hester and Catherine, both of whom "fit no stereotypes". The book studies themes of work, money, family and social convention, stresses the tension between social cohesion and the need for personal freedom, and exposes male prejudices about women.**

2817 Merryn Williams, Introduction to *Kirsteen*, (London: Dent, Everyman Library (Oct.)).

Discusses MOWO as a woman of wide experience, and analyses the themes of *Kirsteen*, the maturing of the heroine, the characters' obsession with "getting a man", the modernity of the attitude to women, and the "power to show complex emotion". There is a comparison with Jane Austen.

2818 Merryn Williams, *Women in the English Novel, 1800 - 1900* (London: Macmillan).

Includes a detailed discussion of MOWO, 159-65; she is a great writer who has been almost forgotten. The treatment concentrates on her developing feminism, her rejection of stereotyped views of women, the

originality of her views on many topics involving women, and the remarkably wide range of her women characters, most of whom are strong and independent and do not need male support. There is a discussion of *The Ladies Lindores*, *Kirsteen* and other novels.

2819 Robert Lee Wolff, *Nineteenth-Century Fiction. A Bibliographical Catalogue Based on the Collection formed by Robert Lee Wolff*, vol. III: L-P (NY and London: Garland Publishing, Inc.). Includes, pp. 217-27, items 5219-5295, an incomplete list of MOWO's works in fiction, including (item 5295) some contributions to periodicals, two letters (items 5252a and 5241a) dated 10 February, n.d. (1890), and 25 November, n.d. (1889) (both fully transcribed), and the MS of what is suggested as *A Little Pilgrim*, but is evidently "The Land of Suspense" (item 5261). Also included is *A Good Time Coming*, which in fact is by William Wilson. There are useful comments on some of the items, one calling for a rediscovery of MOWO, one (item 5269) being a fine analysis of *Mrs Arthur*.

2820 J. A. Haythornthwaite, "The Wages of Success: *Miss Marjoribanks*, Margaret Oliphant and the House of Blackwood". *Publishing History* 15 (Spring), 91-107.
Detailed study of the publishing history of *Miss Marjoribanks*, with a discussion of MOWO's difficult relationship with her publisher owing to her constant need for money.

2821 Patricia Craig, rev. of *Hester*, Virago edn. *The Times Literary Supplement*, 21 Sep., 1066.
Twelve lines under "Paperbacks in Brief"; *Hester* requires careful reading to disclose its fine qualities.

2822 Margarete Holubetz, "Mrs Oliphant's Unconventional Heroines". *Wiener Beiträge zur englischen Philologie* 79 (Nov.), 13-39.
A discussion of MOWO's "devious and subtly subversive" approach to her female characters, with close examination of several of her heroines. She approves of women who manipulate, who are self-reliant, who reject love in favour of power. Many recent feminist critics have misinterpreted her, since they fail to note that her heroines discreetly use their traditional feminine role to serve their own ends. Holubetz also notes her cheerfully disillusioned view of human nature. **
See also 2806.

1985

2823 Margaret K. Gray, Introduction to Oliphant, *Selected Short Stories of the Supernatural*. (Edinburgh: Scottish Academic Press; Association for Scottish Literary Studies, no 15).
Comments on MOWO's productivity and financial pressures and her disillusioned view of men and on her non-supernatural fiction. Her supernatural fiction offers a comforting theology in uncertain times, with an all-forgiving non-dogmatic God; her ghost stories are human, not suspenseful, and cover a wide range. She distrusted scientific enquiry, as shown in "The Land of Darkness".

2823a Adelaide R. Tintner, "'Broken Wings': Henry James' Tribute to a Victorian Novelist", *AB Bookman's Weekly*, 22 April, 3016-28.
Henry James's 1900 short story "Broken Wings" contains what must be a portrait of Oliphant as the hard-working novelist Mrs Harvey, widow of an artist, a writer for periodicals and sadly aware that her reputation had failed. James admired Oliphant even though he considered her inartistic. In this story he was influenced by JM Barrie's Introduction to *A Widow's Tale* and by Oliphant's *Autobiography*, and perhaps by *Kirsteen*, thus subtly modifying the views he expressed in his 1897 obituary. Tintner points out that James had a copy of *Miss Marjoribanks*.

1986

2824 Betty Askwith, "After Jane Austen: Some Nineteenth-Century Lady Novelists" in *Essays by Divers Hands* n.s. 44. (Published for the Royal Society of Literature by the Boydell Press, Woodbridge, Suffolk), 106-24. (A lecture for The Royal Society of Literature, 19 November, 1984.)
There is a discussion of MOWO, 119-24: mainly biographical with admiring comments on *Miss Marjoribanks* and *A Beleaguered City*. (But *Salem Chapel* is not admired.) The valuation of her work is not very high; her novels are "second-class".

- 2825 John Stock Clarke, *Margaret Oliphant (1828-1897), a Bibliography* (University of Queensland Department of English, Victorian Fiction Research Guides 11).
A detailed bibliography of MOWO's fiction until the early 1960s, and of *Autobiography and Letters*, with an introduction considering the distinctive qualities of MOWO as a novelist, and charting the development of her talents through her career. (For details of the approach cf. 2803 and 2811.)
As of 2014 this is available online at https://archive.org/details/Margaret_Oliphant_Fiction_Bibliography, re-titled *Margaret Oliphant 1828 – 1897 A Fiction Bibliography*. This incorporates five Addenda and Corrigenda published by Queensland University after 1986.
- 2826 Penelope Fitzgerald, Introduction to Oliphant, *The Rector; and the Doctor's Family*, (London: Virago Press).
Praise for MOWO's visual imagination and feeling for human relationships. Brief biography. Her feeling for Carlingford geography is vague, but her sense of community is perfect. Stress on MOWO's church themes, her use of parable, the rapid narrative of *The Doctor's Family* and its flawed characters for whom she shows a complex, ambivalent, ironic, restrained understanding.
- 2827 Penelope Fitzgerald, Introduction to Oliphant, *Salem Chapel*, (London: Virago Press).
MOWO is not writing about Dissent in England, but about the conflict between idealism and the community, and about a priest's sense of vocation. Fitzgerald examines Arthur Vincent's insecurity and over-sensitivity, both personal and social. She regrets the "lurid sub-plot" but suggests it helps to extend Vincent's narrow experience of life. The characterisation of Salem is highly admired, with characters of full complexity and ambivalence, culminating in Tozer.
- 2827a Monica Correa Fryckstedt, *Geraldine Jewsbury's Athenaeum Reviews. A Mirror of Mid-Victorian Attitudes to Fiction*. (Uppsala: Acta Universitatis Upsaliensis. Studia Anglistica Upsaliensis 61). Includes references to Jewsbury's reviews of MOWO, also to MOWO's views on fiction: 38, 47, 50, 67.
- 2828 Merryn Williams, *Margaret Oliphant, A Critical Biography* (Basingstoke and London: Macmillan).
A biography making use of letters and other material recently acquired by the National Library of Scotland, and giving a franker picture of MOWO's relations with her sons; and a detailed appraisal of many novels and short stories, some of them here given detailed analyses never seen since their first reviews. Certain novels are considered major, others being dismissed as weak owing to over- production. Eight chapters of biography, six of literary criticism, including novels on "The Woman Question" and "The Seen and Unseen", and "The Great Short Stories". **
- 2829 Merryn Williams, Introduction to Oliphant, *The Doctor's Family and other Stories*, OUP World's Classics edn.
Discussion of MOWO's productivity and domestic troubles. The Carlingford series was her breakthrough into greatness and into the discovery of her anti-romantic tone. "The Executor" has a hackneyed theme and a conventional heroine; but the other two stories show her to be a mature artist. She treats religious themes with irony. Close analysis of *The Doctor's Family*, with praise for the heroine Netty and for the atmosphere, and for the realistic, "tough-minded", ironically detached treatment. The plotting is ingenious but not really too contrived.
- 2830 Margarete Holubetz, "The Return of the Convict in Mrs Oliphant's *The Son of his Father*". *Wiener Beiträge zur englischen Philologie* 80 (Jan.?), 201-15. (Apparently published Dec. 1985, but dated 1986.)
A discussion of the returning convict in novels by Dickens, Mrs Braddon, Eliza Lynn Linton, Mrs Gaskell, Victor Hugo, and MOWO. MOWO's refusal to sentimentalise her convict, the complexity and ambivalence of her treatment of the theme, her unromantic and disillusioned view of life and human relationship, all enable her to compare favourably even with Dickens. **
- 2830a Margarete Holubetz, "Death-bed Scenes in Victorian Fiction", *English Studies, A Journal of English Language and Literature* 67/1 (February), 14-34.

Most Victorian novelists, such as Dickens and Thackeray, treat death in a highly rhetorical, ritualistic, reverential, sentimental and didactic manner, full of clichés copied from writer to writer. But Trollope and Oliphant treat death in a matter-of-fact way and tone down the sentimentality and treat mourning with restraint. There is a detailed commentary on Mr Damerel's death in *A Rose in June*, so un-Victorian in its ironic detachment. There is also a reference to *The Minister's Wife* and *The Ladies Lindores* (where Lady Car rejoices at her husband's death).

2831 Gerald Mangan, "The Earthy and the Unearthly", Rev. of James Hogg, ed. Groves, *Tales of Love and Mystery* (Edinburgh: Canongate), and MOWO, ed. Gray, *Selected Short Stories of the Supernatural. The Times Literary Supplement*, 8 August, 870.

Mangan admires MOWO less than Hogg, finding her style "undistinguished" and verbose, her ghosts class-conscious, and the stories lacking in comic relief. But there is modified admiration for "The Land of Darkness" and "The Library Window".

2832 John Stock Clarke, rev. of Williams, *Margaret Oliphant. British Book News* (no. 556) (Dec.), 718.

The book is admired for giving fuller details on some Oliphant novels than had ever been given before, and for analysis of the characteristic Oliphant voice.

2833 Valerie Sanders, "'Absolutely an Act of Duty' - Choice of Profession in Autobiographies by Victorian Women". *Prose Studies* 9 (Dec.), 54-70.

A study of autobiographies by Harriet Martineau, Fanny Kemble, MOWO, and Elizabeth Missing Sewell, the theme being the crisis of conscience of women forced to choose between duty and a career and to define their selfhood. MOWO reviewed the autobiographies of Martineau and Kemble, and in her own autobiography she is aware of this problem, viewing it with ambivalence and common sense, and in the end preferring family to an artificial fame.

2834 Rosemary Dinnage, "Taking Heart Against Fate", rev. of Williams, *Margaret Oliphant. The Times Literary Supplement*, 26 Dec., 1443.

A summary of MOWO's career, stressing her cheerfulness battling with grief and her irony, followed by an appraisal of her work as a novelist, rejecting Henry James's "patronising verdict" and stressing the general excellence of her work, her unconventional endings, the theme of responsibility, and her searching analysis of the role of women. Particular praise for the short stories. See also 2970.

1987

2835 Penelope Fitzgerald, Introduction to Oliphant, *The Perpetual Curate*, (London: Virago Press).

Fitzgerald discusses the ecclesiastical politics of the novel, noting that Frank Wentworth's refusal to compromise is central to the book. MOWO "was no sectarian", but like her characters she looks for religious certainties. Frank is a true priest and yet flawed and human. MOWO refuses to moralise and offer easy answers or stereotyped characters. Fitzgerald finds fault only with the implausible sub-plot.

2836 Marion Shaw, "Victorian Women Prose Writers" in Arthur Pollard, ed., *The Victorians* (Sphere History of Literature in the English Language, vol. 6, revised edn.) (London: Sphere Books Ltd.), 199-237.

Includes references to MOWO, stressing her conservatism concerning the Women's Movement, and discussing *Miss Marjoribanks* and *Hester*, finding a much more positive and optimistic view of the position of women in the latter.

2837 Merryn Williams, Introduction to Oliphant, *The Curate in Charge*, (London: Alan Sutton).

Almost entirely biographical, selecting MOWO's finest work (Carlingford, the supernatural fiction, the realistic novels of the 1880s), and stressing her overburdened life, and the failure of her reputation after death.

- 2838 Treva Broughton, "Margaret Oliphant, the Unbroken Self". *Women's Studies International Forum* 10 (Jan./Feb.), 41-52.
A study of the autobiography, making use of the MS to give further insight into MOWO's intentions. It is an "autobiographical experiment", interweaving journal and autobiography, and maintaining a tension between private and public life. A discussion of MOWO's religious faith countering despair, and of the use of imagery of doorways and households to symbolise the interpenetration of past and present; other metaphors are discussed, and MOWO's self-image and her equivocal attitude to her achievements are shown to remain essentially unchanged through her life.
- 2839 Susannah Clapp, "Criminal Elastic", rev. of Williams, *Margaret Oliphant* and MOWO, *The Perpetual Curate, Salem Chapel, The Rector; and The Doctor's Family*, Virago edns. *The London Review of Books*, 5 Feb., 16-18.
A brief discussion of MOWO's life, of her low opinion of men, and of the difficulty of writing the life of so prolific an author, followed by a detailed study of the rich and complex comedy of *Miss Marjoribanks*, and briefer comments on *The Perpetual Curate* and *Salem Chapel*, and on MOWO's preference for forceful, capable heroines.
- 2840 Catrina O'Donnell, rev. of *Selected Short Stories of the Supernatural*, ed. Gray, and *The Doctor's Family and other Stories*, OUP World's Classics edn., and two other books. *Scottish Literary Journal*, Supplement 27 (Winter), 27-30.
The supernatural stories mainly illustrate MOWO's versatility, but the Carlingford stories show her theme of responsibility, her irony, her realism of character, and above all the quiet "subversion" which scholars are only now beginning to recognise.
- 1988
- 2841 Jenni Calder, "Heroes and Hero-makers: Women in Nineteenth-Century Scottish Fiction" in Douglas Gifford, ed., *The History of Scottish Literature*, vol. 3 (Aberdeen University Press), 261-73.
Deals with MOWO, 261-66, concentrating on her challenge to the role of women in Victorian society, and her treatment of the theme of motherhood, with special reference to *Hester* and to Scottish novels such as *A Son of the Soil*. She is seen as a major writer whose gifts are only now beginning to be recognised.
- 2841a Douglas Gifford, "Myth, Parody and Dissociation: Scottish Fiction 1814 - 1914", in Gifford (see item 2841), 217-60.
Includes, 238, 249-51, brief comments on *Miss Marjoribanks*, *Kirsteen* and *Hester*, with an analysis of *Kirsteen* that notes its feminism, but considers its ironies to be at times weakened by sentimentality.
- 2842 Penelope Fitzgerald, Introduction to Oliphant, *Miss Marjoribanks*, (London: Virago Press).
This is a comedy of a strong, dominant woman, but not as simple as it seems. The initial "tone of hard irony" is subsequently softened by gentle humour. Lucilla's resilience is stressed but at the time of her father's death she shows a deeper side. The book highlights the disadvantages of women's position in Victorian England. The ending denies justice, but offers life as it really is. Fitzgerald admires Mrs Woodburn as a study of instability.
- 2843 Gail Kraidman, "Margaret Oliphant", in *An Encyclopaedia of British Women Writers*, ed. Paul Schlueter and June Schlueter (Chicago and London, St James Press; previously published by New York, Garland Publishing Inc.), 352-53.
Mainly biographical; highest praise for *Miss Marjoribanks*, for the originality of MOWO's heroines, for her perceptiveness as a critic, and for the *Blackwood Annals*. Incomplete bibliography.
(This article was reprinted in 1997 in Katharina M. Wilson, Schlueter and Schlueter, *Women Writers of Great Britain and Europe. An Encyclopaedia*, NY and London, Garland, 344-45.)
- 2844 Laurie Langbauer, Foreword to Oliphant, *Autobiography* (Chicago University Press).
Oliphant seems to collude in her own relegation to the status of minor writer by her apparent self-disparagement. Yet she laments "that she has been sold too cheap". She recognises the conflict between her

maternal and authorial roles; yet there is more ambivalence than at first seems, since she uses her maternal role in her own way, to define herself as a creator and to give herself control. She uses her ordinariness as a defence mechanism, but also sees it as part of her strength.

2844a Joan Perkin, *Women and Marriage in Nineteenth-Century England* (London, Routledge). (Published late 1988, but dated 1989.)

Refers, 223-4, to Oliphant's "deeply conservative" views about marriage in "The Anti-Marriage League", and, 271, in a paragraph about Oliphant comments on those of her male characters who disappoint their womenfolk. There is a specific reference to *Miss Marjoribanks*.

2844b Nick Rance, "Wilkie Collins in the 1860s: the Sensation Novel and Self-Help", 46-63 in Clive Bloom et al, ed. *Nineteenth-Century Suspense: From Poe to Conan Doyle* (Basingstoke and London: Macmillan).

Refers, 47-9, 51, 52, 60, to MOWO's Blackwood articles, commenting on sensation novels as a reaction to the earlier domestic novel; also on MOWO's own domestic novel, *The Athelings*.

2845 John Sutherland, *The Longman Companion to Victorian Fiction* (Harlow: Longman Group UK Ltd.).

Includes entries on MOWO and several of her novels: the Carlingford sequence, *A Beleaguered City*, *Two Stories of the Seen and Unseen*, and five other novels. Sympathetic summaries, but little literary criticism.

2846 Merryn Williams, Introduction to *A Beleaguered City and other Stories*, (Oxford: OUP).

The five stories illustrate themes of bereavement, selfishness and aspiration towards the perfect. The title story avoids naivety and over-simplification in the treatment of religious issues, and ends with an ironic return to banal reality. MOWO always avoids easy answers and the ghost stories are economical and concentrated. The use of poetic symbolism is stressed; and "The Land of Darkness" admired as a strangely modern study of meaninglessness, and the devaluation of people in a threatening, obsessive, self-tormenting environment. * (In addition to *A Beleaguered City* the collection includes "The Open Door", "Old Lady Mary", "The Land of Darkness" and "The Library Window".)

2847 Robert A. Colby, rev. of Clarke, *Mrs Oliphant. The Victorian Periodicals Review* 22 (Spring), 38-9.

The book is welcomed, but certain omissions noted: MOWO's wide reading, her involvement with the intellectual life of her day, her sympathetic understanding of her age, and some recent publications unmentioned by Clarke.

2848 Vineta Colby, rev. of Williams, *Margaret Oliphant. Victorian Studies* 31 (Spring), 435-7.

Examines the rediscovery and revaluation of MOWO, but considers that this biography undervalues her mental powers and intelligence on a wide range of subjects, and her "felicity of style". The novels deserve closer treatment.

2849 Esther H. Schor, rev. of Williams, *Margaret Oliphant. Nineteenth Century Literature* 42 (Mar.), 515-17.

Not entirely convinced of MOWO's greatness, which is damaged by excessive failures and concessions to popular taste. But her maternal obsession did increase her literary gifts. MOWO's progress to feminism is examined, and the supernatural stories are considered to be more realistic than Dr Williams says.

2850 Patrick Scott, rev. of Clarke, *Oliphant*; and Merryn Williams, *Margaret Oliphant, Studies in Scottish Literature* 23, 298-302.

It is not easy to place MOWO in the canon of Scottish literature. Her independent approach to characterisation and to the structure of the novel is admired, also her use of irony. Williams's dislike for melodrama is challenged, and her biographical interpretations are considered unduly literal. MOWO's Scottishness should be shown as underlying all her ironies.

2851 J. A. Haythornthwaite, "A Victorian Novelist and her Publisher: Margaret Oliphant and the House of Blackwood". *Bibliothek* 15, 37-50.

The history of the Blackwood firm and their relations with MOWO from *Katie Stewart* onwards; John and William Blackwood related differently to her, and John was very useful as an editor of her work. Discussion of her financial dependence on the Blackwoods, and the change of publishing methods from informality to formality.

2852 Rev. of *Miss Marjoribanks*, Virago edn. *The Sunday Times*, 14 Aug., G8.
"Paperbacks", edited by Austin MacCurtain. Brief summary, concentrating on the heroine, whom the reviewer much admires. A comparison with Jane Austen.

2853 "Old Favourite", rev. of *Miss Marjoribanks*. *The Daily Telegraph*, 10 Oct., 29.
"Paperbacks". A delighted comment on the heroine and on the "comic, touching and immensely readable" novel.

Addendum to 1988

2853a Richard Dalby, ed., *The Virago Book of Victorian Ghost Stories*, London: Virago Press.
Includes "The Open Door" by MOWO, 150-184, with biographical note, 346. This and the Preface by Richard Dalby and the Introduction by Jennifer Uglow give high praise to MOWO as a writer of ghost stories. Uglow finds feminist implications in women's ghost stories, including "The Open Door".

See also item 2870.

1989

2854 Penelope Fitzgerald, Introduction to Oliphant, *Phoebe, Junior*, (London: Virago Press).
Fitzgerald discusses the theme of money in *Phoebe*, church versus Dissent, the startlingly unorthodox heroine, the sense of reality of St. Roque's vicarage, the powerful study of self-deception in Mr May, Mrs Oliphant's debt to Trollope, and the use of Carlingford as an unchanging, distinctive community, symbolising a "moral climate".

2855 Andrew Blake, *Reading Victorian Fiction. The Cultural Context and Ideological Content of the Nineteenth-Century Novel* (Basingstoke and London: Macmillan).
Includes several references to MOWO, including, 101-3, an examination of *Miss Marjoribanks* with reference to the theme of social status.

2855a Monica Correa Fryckstedt, *On the Brink: English Novels of 1866* (Uppsala University: Almqvist & Wiksell).
The book approaches Victorian novels through the preoccupations of reviewers. There is a discussion of *Miss Marjoribanks* in relation to its reviews, and as containing an example of a new kind of heroine. Also a briefer discussion of *Madonna Mary*.

2856 Valerie Sanders, *The Private Lives of Victorian Women: Autobiography in Nineteenth-century England*. (New York, London, Toronto, Sydney, Tokyo, Harvester Wheatsheaf.)
Includes many references to MOWO's *Autobiography*, and also to her many reviews of autobiographies, especially those by women. Chapter 4 is devoted to the autobiographies of novelists and examines MOWO's from 86-91, noting the conflict between her roles as mother and as author, her constant self-disparagement, balanced by her delight in writing. Sanders notes her "unplanned, conversational mode", her preference for informality of style, and her unstructured narrative method with many new starts.

2857 Janet Todd, ed., *Dictionary of British Women Writers* (London: Routledge).
Entry on MOWO by Anne Fernihaugh, 510-12: biographical, with stress on *The Chronicles of Carlingford*, and on MOWO's realism and her independent heroines. Brief bibliography.

2858 Anthea Trodd, *Domestic Crime in the Victorian Novel*. Basingstoke and London: Macmillan.
Trodd includes several references to *Salem Chapel*, mainly in chapters 2 and 5, especially pages 116-20.

Although MOWO was very severe on sensation novels in articles contributed to *Blackwood's Magazine*, she nevertheless introduced a sensation element into *Salem Chapel*. Trodd justifies this procedure, because she suggests that the sensation story of Arthur Vincent's sister is designed to extend the naive hero's experience of life by forcing him to discover a hitherto unknown world of pain, guilt and suffering. (NB The second chapter. "The Policeman and the Lady", with references to *Salem Chapel*, is a revised version of "The Policeman and the Lady: Significant Encounters in Mid-Victorian Fiction" (*Victorian Studies* 27, Summer 1984, 435-460) - which is therefore excluded from this bibliography.)

2859 Gaye Tuchman with Nina Fortin, *Edging Women Out: Victorian Novelists, Publishers and Social Change* (New Haven: Yale University Press; London: Routledge).
Contains references to MOWO, showing that as a woman she was undervalued and manipulated by publishers into accepting lower payment and poorer contracts. Her relations with Macmillan and Son are examined, and reviews in *The Athenaeum* - which offer different standards in judging her work than that of male authors. See in particular 190-2, discussing Stephen Gwynn's condescending view of her work (item 2680), and 194-202, "Two Victorian Best-Sellers", comparing MOWO with Howard Marion Crawford, as regards relations with Macmillan and reviews of their books, also 160, 163, 174, 206.

2859a Philippa Toomey, "By the way", *The Tablet*, 18 Feb., 18 (over all 202).
Includes a review of the Virago edn of *Miss Marjoribanks*. It is praised: "enchanting", and "delightful", and Lucilla has a "triumphant career". Toomey notes that Oliphant is "cool" (i.e. ironic) towards Lucilla and other characters, but is surprised by Lucilla's choice of a husband.

2860 Merryn Williams, "Margaret Oliphant, Novelist". *Cencrastus* no. 34 (Summer), 20-22.
A biography and discussion of MOWO's novels, stressing the intensity of her disillusion, her challenge to many Victorian preconceptions, and the special excellence of her Scottish novels. Also a discussion of the development of her feminist views, in spite of her increasingly conservative political views, and of the supernatural stories.

2861 John Stock Clarke, "The 'Rival Novelist' - Hardy and Mrs Oliphant". *The Thomas Hardy Journal* 5 (Oct.), 51-61.
A discussion of reasons for the failure of any possibility of friendship between MOWO and Hardy, even before her attack on *Jude the Obscure* in "The Anti-Marriage League". She in effect commissioned his article "The Dorsetshire Labourer", but her disapproving views of sexual laxity in his novels before *Jude* kept her aloof from him, and no friendship developed.

1990

2861a Virginia Blain, Patricia Clements and Isobel Grundy, *The Feminist Companion to Literature in English* (London: Batsford).
Entry on MOWO, 812-13: factual, highlighting her feminist themes; with brief bibliography.

2862 Elisabeth Jay, Introduction to Oliphant, *Autobiography*, edited from manuscript, (Oxford: OUP).
An examination of the use made by Oliphant to define and create her own character through the autobiography, with all its painful protests against the sufferings inflicted upon her; and of the ways in which her executors betrayed her intentions by stereotyping her into a traditional image of femininity. The autobiography is less fragmentary than it seems, although Oliphant's approach varies as the tragic events of her life interrupt the narrative; it echoes the disrupted, inconclusive structure of her life. The self-image she presents is as much a construct as any of her fictional characters. Jay ends with an examination of the collapse of Oliphant's reputation in the early 20th Century.

2863 DJ Trela, "Margaret Oliphant and Jane Welsh Carlyle: An Unsung Friendship". *Carlyle Annual* 11 (Spring), 31-40.
Quotes extensively from unpublished letters by MOWO and Jane Welsh Carlyle. The friendship of these two Scotswomen began when MOWO was researching her Irving biography, and became very warm and affectionate. MOWO's defence of the Carlyle marriage against Froude's misleading picture of it is the voice

of one who knew the Carlyles and loved them. The affection of the two women continued until JWC's death.

2864 J. A. Haythornthwaite, "Friendly Encounters: A Study of the Relationship Between the House of Blackwood and Margaret Oliphant in her Role as Literary Critic". *Publishing History* 28 (Autumn), 79-88.

A discussion of MOWO's approach to literary criticism in *Blackwood's Magazine*, and her sometimes strained relationship with John and William Blackwood when her unconventional or unduly hostile views offended them. In some ways she was a "spokesman for the Victorian verities", but she showed interest in the mind that produced works of literature, and was very severe on sentimentalities and conventionalities in great writers. John Blackwood took an old-fashioned view of women and this created tensions with her entirely more challenging views.

2865 John Sutherland. "Nelly Gets her Due", rev. of Claire Tomalin, *The Invisible Woman: The Story of Nelly Ternan and Charles Dickens*, and MOWO, ed. Jay, *Autobiography. The London Review of Books*, 8 Nov., 18-19.

Rather less than half the review on MOWO. Sutherland discusses the autobiography as "an agonised meditation on death and maternal guilt", proving MOWO to be a possessive mother. Comments on her undervaluing of her own work contrasted with her pride in her independence.

2866 Julia Briggs, "Longing for Justice", rev. of MOWO, *Autobiography*, ed. Jay. *The Times Literary Supplement*, 9 Nov., 1196.

A discussion of the manic-depression of the autobiography, with its emotional crises and its unfulfilled longing for justice. The supernatural stories are considered the fullest expression of MOWO's gifts; but Briggs accepts the standard view that most of her novels were weakened by over-production.

1991

2866a Virginia Blain, "Virginia Woolf and the *Jane Eyre* tradition: Art and Anger Re-examined", in *Border Crossing: Studies in English and other disciplines, a Special Issue of Meridian* (Meridian 10:2), 90-9.

Includes an examination of MOWO's *Janet* as an ironic response to the *Jane Eyre* tradition, 95-6.

2866b Chiara Briganti, "Gothic Maidens and Sensation Women: Lady Audley's Journey from the Ruined Mansion to the Madhouse". *Victorian Literature and Culture* 19, 189-211.

Includes a reference, 194, to MOWO's article on sensation fiction in *Blackwood's Magazine*.

(In the 1990s many scholars referred to MOWO's *Blackwood's* articles, for example in books on other Victorian novelists such as Dickens, and it does not seem necessary to give separate treatment to most of them. It is enough here to mention Lyn Pykett, *The "Improper" Feminine, The Woman's Sensation Novel and the New Woman Writing* (London and NY, Routledge, 1992), which refers to the articles on sensation fiction and to "The Laws Concerning Women" of 1856 and "The Anti-Marriage League" of 1896. (See also 2872a.)

2867 Joseph H. O'Mealey, "Scenes of Professional Life; Mrs Oliphant and the new Victorian clergyman". *Studies in the Novel* 23 (Summer), 245-61.

Examines the Carlingford books, in particular *Salem Chapel*, *The Perpetual Curate* and "The Rector", as convincing studies of the increasing pride of the Victorian clergy in their status and their claim for autonomy against intrusive authority and against the encroachments of other clergy. Stresses the importance of a clergyman's vocational fitness, and praises Frank Wentworth as one of MOWO's most complex characters. In spite of some errors MOWO's knowledge of her theme is convincing.

Addendum to 1991

2867a Martin Seymour-Smith, *The Dent Dictionary of Fictional Characters* (London: Dent). Includes characters from these Oliphant novels: *At His Gates*, *A Beleaguered City*, *The Cuckoo in the Nest*, *The Ladies Lindores*, *Miss Marjoribanks* and *Salem Chapel*, most characters being chosen from *Cuckoo*,

Lindores and Marjoribanks.

(There were other dictionaries of fictional characters, including MOWO; but only this one is worth recording, because of its interesting choice of novels. John R. Greenfield, ed., *Dictionary of British Literary Characters: 18th and 19th Century Novels* (New York, Focus on File, 1993), includes *Salem Chapel*, with fourteen characters, but no other Oliphant novel.)

1992

2868 Diana Basham, *The Trial of Woman: Feminism and the Occult Sciences in Victorian Literature and Society* (Basingstoke: Macmillan).

Includes, 163-73, a feminist interpretation of Oliphant's *A Beleaguered City* and "The Open Door", seen as exposing women's exclusion from society and the discounting of their point of view; this reflects Oliphant's recent identification of herself as a feminist.

2868a Jenni Calder, *Margaret Oliphant* (Edinburgh, Scottish Academic Press, Scottish Writers Series no 17).

Not seen. This book is not to be found in any of the major research libraries; nor is it available through most bookshops. But it was apparently published in October 1992, and was listed in *Whitaker's Book List* for 1992, also in *Whitaker's Books in Print* for 2000. (It was not however listed in *The British National Bibliography* for 1992.) It is listed on the websites of some second-hand book dealers, but even so is apparently unavailable in spite of diligent search.

(October 2017. In an email to me dated 31 October Jenni Calder explains that the book was ready for publication when suddenly the Scottish Academic Press failed and the book has not subsequently appeared, "although", Ms Calder tells me, "I have recycled parts of it." She here evidently refers to items 2872 and 2967.)

2869 Mary Jean Corbett, *Representing Femininity: Middle-Class Subjectivity in Victorian and Edwardian Women's Autobiography* (NY and Oxford: OUP).

Deals with MOWO's severe handling of Harriet Martineau's autobiography for its indiscretion, 93-97, and with her own autobiography, 102-6, contrasting it with Mrs Humphrey Ward's *A Writer's Recollections*. The stress is upon MOWO's misfortunes and self-doubts and on her changing audience, private to public; but also on MOWO as a middle-class woman working for money.

2870 Gail Twersky Reimer, "Revisions of Labor in Margaret Oliphant's *Autobiography*", 203-20 in Bella Brodski, Celeste Schenck eds, *Life-lines: Theorizing Women's Autobiography* (Ithaca, NY; London, Cornell University Press).

MOWO chose to centralise a critical analysis of the experience of motherhood, preferring this to her life as an author. She challenges the stereotypes of the parent/child relationship, using her experience as both daughter and mother. She uses a discreet metaphor from childbirth (labour) to echo the rhythms and emotional patterns of her life. Despite Mrs Coghill's misguided rearrangement of the text of the autobiography, it is much more consciously, and skilfully, structured than Mrs Coghill realised; the structure is based on an interweaving pattern of remembered events and the immediate context of MOWO's life while writing.

(Previously published, in Ithaca only, in 1988.)

2870a John Stock Clarke, "*Home*, a lost Victorian periodical". *Victorian Periodicals Review* 25 (Summer), 85-88.

A discussion of *Home*, Jul. 1879 - May 1882, edited by Mrs J.H. Riddell. It has not survived, but many references to it are found in other periodicals. The article refers to MOWO's contribution, "That Little Cutty", and to her support for Mrs Riddell, and quotes a previously unpublished letter from her on the subject.

2871 Joseph H. O'Mealey, "Mrs Oliphant, *Miss Marjoribanks* and the Victorian canon". *Victorian Newsletter* 82 (Fall), 44-49.

Neither the traditionalists nor the feminists have yet given MOWO her rightful position as one of the major Victorian novelists. Thus O'Mealey sets out to establish a claim for *Miss Marjoribanks* as MOWO's finest

novel, a masterpiece of rich and complex irony which both diminishes and inflates Lucilla and exposes the inadequacy of Victorian society. He quotes the views of Mrs Leavis and Margarete Holubetz (items 2772 and 2806).

(Subsequently reprinted in Barbara Harman, Susan Meyer ed., *The New Nineteenth Century: Feminist Readings of Under-read Victorian Fiction*; Wellesley Studies in Critical Theory, Literary History and Culture 10 (NY, Garland, 1996), 63-76.)

1993

2872 Jenni Calder, "Science and the Supernatural in the Stories of Margaret Oliphant", in Marina Benjamin ed., *A Question of Identity: Women Science, and Literature* (New Brunswick, NJ, Rutgers University Press), 173-91.

MOWO was influenced by her dislike of the rationalism of science, as demonstrated in her journalism, to write supernatural stories that stress the need for poetry, imagination and heightened perception. Calder gives detailed analyses of *A Beleaguered City*, "The Open Door", and "The Library Window", discussing the imagery of light and darkness, and themes such as intuitive understanding and illusion and reality. * (See also Sally Shuttleworth, "'Preaching to the Nerves', Psychological Disorder in Sensation Fiction", 192-222, which includes references to MOWO's reviews of sensation fiction.)

2872a Kate Flint, *The Woman Reader 1837-1914* (Oxford, OUP). Includes references to comments on MOWO in books from 1858 to 1906; quotations from her *Blackwood's* articles; and references to *Hester*.

2873 Dorothy Mermin, *Godiva's Ride: Women of Letters in England, 1830-1880* (Bloomington: Indiana University Press). Examines MOWO, 86-92, and elsewhere. Concentrates on the autobiography, with references to some of the *Chronicles of Carlingford*. Her novels considered uneven but at their best richly complex. The autobiography admired for its sharp self-awareness and its "very complicated sense of audience". A comparison with Trollope's autobiography; MOWO is much more concerned with personal life.

2874 Esther H. Schor, "Oliphant, Margaret (1828-1897)" in G.A. Cevasco ed., *The 1890s. An Encyclopaedia of British Literature, Art, and Culture* (NY and London, Garland Publishing, Inc), 444-5. After a survey of MOWO's whole career, listing her finest fiction, the article examines her unremitting activity in the 1890s: her Blackwood biography, *Kirsteen*, her review of *Jude the Obscure*, other book reviews and articles.

2875 Joanne Shattock, *The Oxford Guide to British Women Writers*, (OUP). Includes an entry for MOWO, 322-24. Biographical, with references to non-fiction as well as fiction, listing her finest novels, and noting their treatment of women.

2876 Esther H. Schor, "The Haunted Interpreter in Margaret Oliphant's Supernatural Fiction". *Women's Studies: An Interdisciplinary Journal* 22:3, 371-88. Examines "Earthbound" and *A Beleaguered City*, and shows that the process whereby living observers, confronted in these stories by supernatural beings, struggle to interpret the meanings of these visitations closely resembles the interpretation of literary texts and of interpersonal relations. The article ends with a brief comment on "The Library Window".

2877 Sheila M. Smith, rev. of Oliphant, *Autobiography*, ed. Jay. *Review of English Studies* 44 (May), 275-6. The review stresses MOWO's many sorrows, but also her happy memories; her honesty, her inability to handle money, her independence, and her many strengths of character.

2878 DJ Trela, rev of Oliphant, *Autobiography*, ed. Jay, *Victorian Periodicals Review* 26: 2 (Summer), 122. Welcomes the revelation of frank passages now printed for the first time; doubts whether the autobiography is as consciously structured as Jay thinks. Notes some "minor gaps" in the annotation.

2878a George J. Worth, "Alexander Macmillan and his Magazine". *VPR* 26:2, 105-7.
Contains a reference to Alexander Macmillan's dealings with MOWO over *A Son of the Soil*.

2879 DJ Trela, "Two Margaret Oliphants Review George Eliot", *George Eliot - George Henry Lewes Studies* 22-23 (September), 37-60.

Surveys MOWO's comments on George Eliot in articles, in her history of Victorian Literature, and also in private letters. She admired GE, but her view was ambivalent. She praised some of her novels, but was severe on her philosophic idealism, disliking the characters created to be admired and preferring those who are flawed and complex. She dislikes GE's goddess-like treatment of some of her characters, and rejects her atheism and her liaison with Lewes. The MOWO of the *Autobiography* is very different from the sharper, more critical MOWO of the letters.

Addendum to 1993

2879a Wendy Craik, ed., Oliphant, *Effie Ogilvie* (Edinburgh, Scottish Academic Press).
Not seen. This is in effect the third edition of *Effie Ogilvie*, first published in two vols. in 1886 and reprinted in one vol. in 1888. This edition is not to be found in any major libraries, but was apparently published in April 1993; cf. 2868a, where the references to *Books in Print* etc. are relevant to this book, changing 1992 to 1993. This book after prolonged search has not been found. There is no doubt an introduction by Wendy Craik.
(July 2017. This edition remains elusive. Recently a copy was announced in Open Library, for sale by Amazon. But it was said to be out of print. This information was probably incorrect and the book may have been planned and an introduction written by Wendy Craik, but the book failed to appear.)
(October 2017. It is now evident that this edition was never published because of the failure of the Scottish Academic Press. See 2868a.)

1994

2880 Karen C. Gindele, "When women laugh loudly and (gentle) men roar: Victorian embodiments of laughter", in Gail Finney ed., *Look who's Laughing: Gender and Comedy*. Studies in Humor and Gender, vol. 1. (Langhorne PA and Yverdon, Switzerland, Gordon and Breach), 139-60.
The article discusses the social, levelling function of comedy and examines Thackeray's *Vanity Fair*, Oliphant's *Miss Marjoribanks* and Meredith's *Diana of the Crossways*. *Miss Marjoribanks*, 149-53: Dr Marjoribanks and Mrs Woodburn are different types of humorist, sharply contrasted in their ironic view of Lucilla; Mrs Woodburn's mockery is a sign of neurotic insecurity. Lucilla rarely laughs, except at her cousin Tom.

2880a Colin Nicholas Manlove, *Scottish Fantasy Literature A Critical Survey* (Edinburgh: Canongate Academic)
Includes in part of Chapter Seven, 119-27, a survey of MOWO's Stories of the Seen and Unseen, noting that all her ghost stories are firmly anchored in prosaic reality (apart from the Little Pilgrim series), are restrained in tone and are concerned with the uneasy borderline between the two worlds. There is an interesting analysis of *A Beleaguered City*. In the Introduction Manlove examines the special qualities of Scottish fantasy and makes many references to MOWO, especially to "The Land of Darkness". Portrait of MOWO between pp. 120 and 121. (The title of Chapter Seven is "Women Writers: Margaret Oliphant and 'Fiona Macleod' ". The two writers are compared. Fiona Macleod is the *alter ego* of William Sharp.)
See also 2910a.

2881 Margarete Rubik, *The Novels of Mrs Oliphant: A Subversive View of Traditional Themes*. Writing about Women: Feminist Literary Studies 8. Esther Labovitz, ed., (NY: Peter Lang).
The first full-length study of MOWO's fiction to concentrate exclusively on critical analysis of her work. After an analysis of Oliphant's narrative technique and style Rubik examines her realistic, ironic, disillusioned, anti-romantic approach to the class structure, women, men, marriage and parents and children, noting some occasions when her ironies fail her and she adopts stereotyped Victorian views, especially on the social hierarchy and on motherhood; Rubik goes on to discuss Oliphant's treatment of

religious themes and her unorthodox approach to death. There is a chapter on the Seen and the Unseen. ***

2882 Elisabeth Jay, "Mrs Oliphant: The Hero as Woman of Letters, or Autobiography, a Gendered Genre". *Caliban* 21, 85-95.

Carlyle would never have considered a woman as an appropriate Hero. Yet MOWO has claims to heroism. Reading the unabridged autobiography led Jay to a means of writing her book on MOWO, since it clearly contradicts the conventional image of femininity put out by the 1899 editors of the autobiography. In it MOWO consciously reconstructs her own image and treats herself like a character in her own novels, stressing the ambiguity, complexity and ambivalence of human beings.

1995

2882a Glen Cavaliero, *The Supernatural and English Fiction* (Oxford, OUP). Examines Oliphant, mainly *A Beleaguered City*, 100-1.

2883 Hester Davenport, *Writers in Windsor*. (Windsor: Cell Mead Press, November). Chapter 11, "Word Spinner", 96-102, is about MOWO's life in Windsor, largely derived from *Autobiography and Letters*. A brief reference to *The Curate in Charge*, as a novel set in Windsor Forest. References to MOWO also pp. 117, 146.

2884 Elisabeth Jay, *Mrs Oliphant: "A Fiction to Herself" A Literary Life*. (Oxford: Clarendon Press.) Avoiding a linear approach to MOWO's life, Jay surveys her career thematically, with extensive reference to her letters and autobiography, her fiction and biographies, her journalism and other prose writings, illustrating her views on the position of women, her religious views, her unorthodox and individual views of human nature, derived from her wide experience of life, her pursuit of her career. Literary criticism plays a fairly small role in the book, but apart from this it is the most comprehensive and thoroughly documented book yet written on MOWO. ***

2885 Elizabeth Langland, *Nobody's Angels: Middle-Class Women and Domestic Ideology in Victorian Culture* (Ithaca: Cornell University Press). Chapter 6, "Margaret Oliphant's Parliamentary Angels", 148-83, after a glance at the autobiography makes a detailed examination of the heroines of *Miss Marjoribanks* and *Phoebe, Junior*, showing how they use their seemingly subordinate position to manipulate a male-dominated society, to further their own ambitions and to reconstruct themselves according to their own ideas. They are essentially political texts, although they endorse the Victorian class structure. Chapter 7 makes comparisons between MOWO and George Eliot, e.g. 183-6. There are other references to MOWO.

2885a Ruth Ann Smalley, "Mothering and Mentoring: Margaret Oliphant and Surrogate Motherhood", in Barbara Thaden ed. *New Essays on the Maternal Voice in the Nineteenth Century* (Dallas Texas: Contemporary Research Press), 97-112. The biological mothers in Oliphant novels are usually crushed and helpless and unable to play the role of mother to their daughters. But strong, independent women often take over the role of mother and guide to the heroine of a novel. Oliphant herself was a good surrogate mother to her nieces. The theme is studied in *Hester*, where Hester eventually finds a true "mother" in Catherine, and in *Kirsteen*, where Kirsteen finds "maternal" support in Marg'ret and Jean Brown. Thus women of different generations give mutual support, and a marital ending is avoided in both novels. NB In Barbara Thaden's article "Elizabeth Gaskell and the Dead Mother Plot" there is a reference, p. 39, to *Innocent* which is developed in her 1997 book on the maternal voice. See item 2912.

2886 DJ Trela ed., *Margaret Oliphant: Critical Essays on a Gentle Subversive*. (Selinsgrove: Susquehanna University Press; London: Associated University Presses). Articles on Oliphant's fiction, journalism and autobiography, with the overall theme that she challenges preconceived ideas on the writing of novels and also on the role of women, without seeming to do so too obviously. Whatever subject she handles she treats in her own unique way. Contributors are DJ Trela ("Introduction: Discovering the Gentle Subversive"), John Stock Clarke ("The Paradoxes of Oliphant's

Reputation"), Margaret Rubik ("The Subversion of Literary Clichés in Oliphant's Fiction"), Linda Peterson ("The Female Bildungsroman: Tradition and Subversion in Oliphant's Fiction"), Esther H. Schor ("The Haunted Interpreter in Oliphant's Supernatural Fiction"), Joanne Shattock ("The Making of a Novelist: Oliphant and John Blackwood at Work on *The Perpetual Curate*"), Laurie Langbauer ("Absolute Commonplaces: Oliphant's Theory of Autobiography"), Elisabeth Jay ("Freed by Necessity. Trapped by the Market: The Editing of Oliphant's *Autobiography*"), Dale Kramer ("The Cry that Binds: Oliphant's Theory of Domestic Tragedy"), and Merryn Williams ("Feminist or Antifeminist? Oliphant and the Woman Question").

(Esther H. Schor's article is a reprint of item 2876.)

2887 Linda Ruth Williams, *Critical Desire: Psychoanalysis and the Literary Subject* (London and NY: Edward Arnold).

Chapter 4, Section III: "Lying Between the Two: Mrs Oliphant and the Narrative Past", 145-53. Uses Oliphant's autobiography (1899 text) and examines the complex interpenetration of past, present, future, experience, memory, anticipation, and events in the life re-enacted or changed by later experience.

2888 Wendy Craik, "'Man, vain man' in Susan Ferrier, Margaret Oliphant and Elizabeth Gaskell", *Gaskell Society Journal* 9, 55-65.

Considers the ironic handling of men and the privileging of women in Ferrier's *Marriage*, MOWO's *The Doctor's Family* and Gaskell's *Cranford*. But MOWO's view of men is always balanced, and, if ironic, understanding.

2889 Dale Kramer, "Reviews of Tragedies in the Nineteenth-century *Blackwood's*". *Victorian Periodicals Review* 28 (Summer), 95-108.

Examines reviews of tragedies by MOWO and others in *Blackwood's Magazine*. Oliphant wrote 42 of 102 such reviews. Her views of tragedy are compared with those of Elizabeth Hasell, author of other reviews. Oliphant is a more "flexible theorist" and more pragmatic; she questioned Greek models and formulated her theory of domestic tragedy. (Compare Kramer's article in 2886.)

2889a Peggy Meyer Sherry, "Telling her Story: British Women of Letters of the Victorian Era". *Princeton University Library Chronicles* 57 (Autumn), 147-62.

Includes Oliphant in a discussion of Princeton University Library's collection of Victorian literature by women, with details of an exhibition on this theme. On p. 151 Oliphant is treated as one of the "more conventional" second generation of women novelists; there is a brief comment on the Carlingford novels.

2890 Barbara Onslow, "Deceiving images, Revealing Images: The Portrait in Victorian Women's Writing". *Victorian Poetry* 33, 450-75.

Includes references to MOWO's story "The Portrait" and to her art criticism and reviews of Mrs Braddon. There is a feminist interpretation of the art of portraiture, in paintings and fiction; it aims to achieve observed reality and truth.

2891 DJ Trela, rev. of Rubik, *Oliphant, Analytical and Enumerative Bibliography* n.s. 9 (1-2), 83-5.

Examines the instability of MOWO's reputation and commends the content of Rubik's book, but faults it for not updating its bibliographical information and for not relating MOWO's fiction to her literary criticism.

2892 Elizabeth Winston, "Revising *Miss Marjoribanks*", *Nineteenth-Century Studies* 9, 85-97.

Examines changes made between the serial version of *Miss Marjoribanks* in *Blackwood's Magazine* and the publication in volume form in 1866. MOWO felt the need to prune a verbose text, as proved by her correspondence with Blackwood, and wished to soften the portrayal of Lucilla and to diminish the role of Rose Lake. Winston also suggests autobiographical reasons for the changes.

2893 Kathryn Hughes, "Not very cosy", rev. of Jay, *Oliphant. Literary Review* 200 (February), 7.

High praise for Jay; stresses MOWO's enthusiastic professionalism, her forceful personality, her wide-ranging talents.

2893a Penelope Fitzgerald, "The phenomenal Oliphant", rev. of Jay, *Oliphant. The Observer*, 12 Feb., Review, 19.

A brief survey of MOWO's career is followed by an examination of the contradictions in her personality, and a brief examination of the themes of her fiction, briefly stressing her disillusion. Fitzgerald endorses Jay's non-linear approach, and considers MOWO is at her best in her novellas and short stories.

2894 Margaret Forster, "Tragic and trifling", rev. of Jay, *Oliphant. The Times Literary Supplement*, 10 Mar., 30.

Discusses the problems of assessing so voluminous a writer; admires MOWO's realism, her book reviews, her stress upon the domestic life of women, her professionalism.

2895 John Russell Taylor, "Always scribble, scribble, scribble", rev. of Jay, *Oliphant. The Times*, 27 Apr., 34.

MOWO was driven by a compulsion to write, but her productivity does less damage than one might suppose. Praise for her irony and for *The House on the Moor* and *Miss Marjoribanks*. She deserves a place as a great Victorian.

2896 Merryn Williams, "Mrs Oliphant's Prodigal Son". *Notes and Queries* 240 (n.s. 42), 201. Discusses MOWO's difficult relationship with her son Cyril, who, it is revealed, was rusticated from Oxford in 1877 for consorting with a barmaid.

2897 DJ Trela, "Margaret Oliphant and George Eliot: a Note on the Denial of Influence". *George Eliot - George Henry Lewes Studies* 28-29 (September), 67-70.

Follows up the theme of 2879 with letters quoted from the Blackwood Papers at NLS, also an unpublished preface to *The Rector and the Doctor's Family*. MOWO denies she was in any way influenced by George Eliot in the *Chronicles of Carlingford*, or in her paper on Savonarola. Her dislike for *Romola* is implied by these letters.

2898 Ruth Bernard Yeazell, "Doubling the Oliphant", rev. of Jay, *Oliphant. London Review of Books* 17 (7 September), 12-13.

Disparaged by Henry James, undervalued by herself but only as a self-protective device, MOWO always showed honesty in her view of her work. Yeazell discusses Jay's "experiment in form", a thematic survey of MOWO's wide interests, and comments on the use of the name Mrs Oliphant. She offers analysis of *Miss Marjoribanks*, with a comment on the inevitable superiority of MOWO's female characters, although she is "no feminist reformer"; and of the unconventional plot of *Phoebe, Junior*, the ambivalent approach to marriage in *Hester* and *Kirsteen*, and the maternal theme in *Hester* reflecting MOWO's own experience as a mother.

1996

2898a Vanessa D. Dickerson, *Victorian Ghosts in the Noontide: Women Writers and the Supernatural*, Columbia and London, University of Missouri Press.

A feminist interpretation of the phenomenon that the majority of Victorian ghost stories were written by women. Dickerson suggests that this reflects the ghost-like isolation of women in Victorian society, driving them to themes of spirituality, and in her final chapter she examines Oliphant's "Old Lady Mary", 142-3, as an example of "ghost stories centred on money and supernaturalism", 10. Her stories are also linked with "fantasies of protest and escape", 136, and "fantasies of restoration", 142. There is a brief reference to *A Beleaguered City* on page 10, and on page 135 she is quoted on Wilkie Collins.

2899 Penny Fielding, *Writing and Orality: Nationality, Culture and Nineteenth-century Scottish Fiction* (Oxford: OUP).

Stresses the importance of spoken language as against written words in Scottish tradition, and in establishing the individuality of women. Deals with Oliphant's journalism, 148-51, and with *A Beleaguered City*, "The Open Door" and "The Library Window", developing these themes under the heading "Ventriloquism: Oliphant's Supernatural Stories", with special stress upon the contrast between speech and

writing in interpreting the unconscious and that which is beyond language. *A Beleaguered City* deals with the marginalisation of the insights of women.

2899a Mary Lou Fisk, "Margaret Oliphant", in John R. Greenfield, ed, *British Short-Fiction Writers, 1800–1880*. Detroit and London: Gale Research. Co, Dictionary of Literary Biography 159. 250-60.

There is a full bibliography, including the first American editions. And there are two portraits. There is a brief biography with admiring discussion of *The Chronicles of Carlingford* and *A Beleaguered City*. Since Fisk believes that Oliphant was at her best in her shorter fiction because of the thematic concision of these stories, she examines the shorter Stories of the Seen and Unseen in detail, and also some of the stories collected in *A Widow's Tale and Other Stories*, stressing their social and feminist implications and their wit and irony. She also deals with the question of whether Oliphant's work was weakened by over-production. There are a couple of inaccuracies. She ends by insisting that in her shorter fiction "she was able to deal with social problems and to explore the motivations of her characters". But this is equally true of her best full length novels. (Compare the views of Tom Winniffrith in DLB 18, 1983, item 2815. Oliphant's valuation in 1996 has greatly improved since 1983.)

2900 Valerie Sanders, *Eve's Renegades: Victorian Anti-Feminist Women Novelists*. (Basingstoke and London, Macmillan; NY, St. Martin's Press.)

Treats Eliza Lynn Linton, MOWO, Charlotte M. Yonge and Mrs Humphrey Ward as novelists who, while giving sympathetic portrayal to intelligent, ambitious heroines, were nevertheless out of sympathy with the ideals of feminism. Examines MOWO's *Curate in Charge* and the Carlingford novels, also her journalism and *Autobiography*. While acknowledging the increasing radicalism of MOWO's later work, and recognising that she was "the least overtly anti-feminist of the group", Sanders feels she was never able to make the whole journey, but remained ambivalent. Such ambivalence is shown to be characteristic of the novels of all four authors. In Chapter 6 Sanders examines MOWO'S feminist criticism of the church and clergymen.

2901 Joanne Shattock, "Victorian Women as Writers and Readers of (Auto)biography" in *Mortal Pages, Literary Lives Studies in Nineteenth-Century Autobiography*, ed. Vincent Newey and Philip Shaw. (Aldershot: Scholar Press), 140-52.

Includes references to MOWO's reviews of Harriet Martineau's *Autobiography*, and of JA Froude's biography of Carlyle and JW Cross's life of George Eliot, also to her Blackwood articles on autobiography and her own autobiography, stressing that the latter is fragmentary, very private and without self-pity.

2901a Philip Davis, "Why do We Remember Forwards and not Backwards?" in Newey and Shaw, 81-102.

Contains references to MOWO's *Autobiography*.

2901b David Amigoni, "Displacing the Autobiographical Impulse: A Bakhtunian Reading of Thomas Carlyle's Reminiscences" in Newey and Shaw, 120-39.

Includes a comparison between MOWO's *Life of Edward Irving* and Carlyle's reminiscences of Irving, 130-4.

(See also Valerie Sanders "'Fathers' Daughters': Three Victorian Anti-Feminist Women Autobiographers", 153-71. Uses MOWO's autobiography as a contrast with those of her three subjects.)

2902 David Finkelstein, "Reassessing Margaret Oliphant". *Scottish Literary Journal* Supplement 45 (Winter), 1-5.

Surveys the collapse and slow recovery of Oliphant's reputation in the twentieth century, and reviews Jay, *Oliphant* and Rubik, *Oliphant*. Examines Jay's theme of a woman finding a voice in a male world and aiming to define her gender role. There should be more about her essential Scottishness. Rubik's views are valid but there is too much generalisation and more use should be made of reviews.

2903 Gabriele Helms, "'A little try at the autobiography': conflict and contradiction in Margaret Oliphant's writing". *Prose Studies* 19 (April), 76-92.

Helms considers the *Autobiography* not to be as spontaneous and artless as it has been considered; she

identifies "duplicity, paradoxes and double-voiced discourse" in the *Autobiography*, observing tensions between Oliphant's tendency to self-depreciation and her pride in her achievement as a writer. She appears to employ the traditional autobiographical approach, yet subtly undermines it. Because she always balances a negative comment with a more positive one there can be no final reading of the *Autobiography*. Oliphant is aware of the ambivalence and fallibility of memory, and her apparent inability to describe some facts of her life really represents a form of self-censorship.

2904 DJ Trela, rev of Jay, *Oliphant. Nineteenth- Century Literature* 59:1 (June), 119-22. Considered to be the best book on Oliphant. Examination of its thematic treatment, Oliphant's religious views, her sharp views on the Woman Question, the conflict in her between motherhood and work and her role in the publishing world. A fuller index is needed.

2905 Alison Booth, rev. of Elizabeth Langland, *Nobody's Angels. Nineteenth-Century Literature* 59:2 (September), 244-7. Refers to Oliphant's challenge to conventional views. See 2885.

2906 DJ Trela, "Margaret Oliphant, James Anthony Froude and the Carlyles' Reputations: Defending the Dead". *Victorian Periodicals Review* 29 (Fall), 199-215. MOWO several times expressed her disapproval of JA Froude's misuse of historical and biographical evidence, first in an article on his views of Mary Stuart, then in reviews of Froude's editions of Carlyle's *Reminiscences* and Mrs Carlyle's letters; finally, by implication, in her article "The Ethics of Biography". She accused Froude of distortion, misinterpretation, prejudice and violating biographical pieties, and thus giving a distorted picture of the Carlyle marriage. But her views made little impact, largely because Victorian literary society did not value her for her ideas.

2907 Margaret Elphinstone, rev of Rubik, *Oliphant. Studies in Scottish Literature* 29, 321-4. Rubik is criticised for an over-schematic view of Oliphant's originality, and of under-emphasising the complexity of her irony and the Scottishness which underlies most of her distinctive qualities as a novelist. The unity of Oliphant's texts needs stressing and the complexity of her authorial voice.

2908 Sonya Rudikoff, "Brave Mrs O", rev. of Jay, *Oliphant. The American Scholar* 65:2, 292-6. Largely biographical, surveying MOWO's career and themes, and listing her most interesting novels. Sees her as "continuously inventive" and stresses her literary isolation and her distrust of introspection and self-analysis. She created "a fiction to herself" as a form of self-therapy.

2909 Barbara Thaden, "Two on Oliphant", rev of Trela, ed., *Oliphant*, and Jay, *Oliphant. English Literature in Transition* 39:1, 133-4. Summarises all articles in Trela, with sympathy, but deplores what Thaden considers MOWO's shallow concept of tragedy. Jay is not easy reading, because of the unusually complex, non-linear approach, but the book gives an impressive view of Victorian women and of "the most representative Victorian woman author".

2910 Elizabeth Winston, rev. of Trela ed. *Oliphant. George Eliot - George Henry Lewes Studies* 30/31, 107-10. The book will promote a critical reassessment of Oliphant. Her irony, her feminism, her disillusioned view of marriage, and her ambivalence about her own status as a professional writer are examined. Winston differs from Esther H. Schor on "The Library Window", seeing it as dramatising the powerful appeal to a woman of the life of the imagination. See also 2876.

Addendum to 1996

2910a Colin Manlove, ed., *An Anthology of Scottish Fantasy Literature* (Edinburgh: Polygon). MOWO is included, 123-33, with extracts from *A Beleaguered City*, "Old Lady Mary" and "The Land of Darkness", and an introductory note echoing themes from 2880a. Also the Introduction repeats more

briefly the examination of the characteristics of Scottish fantasy from 2880a, with references to MOWO.

1997

2911 John Stock Clarke, *Margaret Oliphant (1828-1897), Non-fictional Writings, a Bibliography* (University of Queensland Department of English, Victorian Fiction Research Guides 26). A bibliography of Mrs Oliphant's non-fiction, her articles and journalism, her poems and plays, and her manuscripts. The Introduction highlights the distinctive qualities of her non-fiction, with special stress on her biographies and her literary criticism. Her approach to history is essentially biographical. (As of 2014 this is available at https://archive.org/details/Margaret_Oliphant_Non_Fiction_Bibliography, re-titled *Margaret Oliphant 1828 – 1897 A Non-Fiction Bibliography*.)

2912 Barbara Z[embachs] Thaden, *The Maternal Voice in Victorian Fiction: Rewriting the Patriarchal Family* (Literature and Society in Victorian Britain 2) (New York and London: Garland). Discusses the representation of motherhood by authors such as Mrs Gaskell and MOWO who were themselves mothers. Many of their characters find strength in the memory of their mothers. Several novels by Gaskell and Oliphant portray a mother's unquestioning, unjudging, love for her children. They centralise the role of motherhood, and rather than end their novels with a marriage, they make the examination of marriage and motherhood a major goal, and offer alternatives to traditional patriarchal marriage. Novels like MOWO's *Sir Tom* reveal how a mother's love of her children is both understandable and dangerous. See 64-5, 130-34, 138-9. This stress upon a mother's importance helped to create a new definition of motherhood that in turn helped change separation, divorce, and child custody laws. Also contains, 39-46, an examination of MOWO's *Innocent* as a study of the extreme effects of motherlessness in the heroine, and, less dramatically, in Amanda. The maternal theme is studied in *A Country Gentleman and his Family*, 71-72, 93-95, *The Ladies Lindores*, 59-60, 92-93, and *The Marriage of Elinor*, 95-104. Lady Car in *Lindores* is weakened by her lack of love for her children. Thaden sees *Elinor* as Oliphant's extremest version of her ideal of the mother/daughter bond as an alternative version of the familial or marital bond. There are brief references to the Autobiography, *Lady Car*, *Kirsteen* and *The Doctor's Family*. * cf. Appendix Eleven under 1994.

2913 Merryn Williams, "Margaret Oliphant" in Douglas Gifford and Dorothy Macmillan ed., *A History of Scottish Women's Writing* (Edinburgh University Press), 274-90. Examines Oliphant's life, her views of other novelists, her autobiography and the reflection of her life in her novels. Her best novels are "novels without a hero". Analyses of *Miss Marjoribanks* and the "hard-toned" novels of the 1880s, *The Ladies Lindores*, *A Country Gentleman and his Family*, *Kirsteen* and the short stories. Concludes with examination of the Stories of the Seen and Unseen.

2913a Ralph Jessop, "Viragos of the Periodical Press: Constance Gordon-Cumming, Charlotte Dempster, Margaret Oliphant, Christian Isabel Johnstone", in Gifford and Macmillan (item 2913), 216-232. MOWO: 218-223. MOWO's forthright criticisms of Ruskin and other authors, her appreciation of Scottish humour, her attitudes to sexuality and her self-contradictory views on the position of women. (See also Douglas Gifford's article "Contemporary Fiction 1: Tradition and Continuity", 579-603, which includes references to Oliphant's *Hester* and *Kirsteen*, 580, 581-2.)

2914 George J. Worth, rev. of Trela ed., *Oliphant. Journal of English and Germanic Philology* 96:1 (January), 140-2. Surveys the development of Oliphant's reputation and valuation since 1946, noting that her excellence still awaits full recognition. Trela's book is admired and the "revisionism" of some authors noted. It is difficult to give a balanced view based on only a few of her many books. An edition of her letters is needed.

2915 Rosemary Ashton, rev. of Jay, *Oliphant* and Trela ed., *Oliphant. The Review of English Studies* 48:189 (February), 130-1. Ashton examines the thematic structure of Jay, suggests a cautious estimate of Oliphant's talents, and notes some repetitions. Briefer comment on Trela, preferring those articles that deal with a limited theme. MOWO is considered, unlike George Eliot, to have "add[ed] her voice to the opposition [anti-feminist] party", although she had some feminist sympathies.

- 2916 Fiona A. Montgomery, rev of Trela ed., *Oliphant. Women's Writing* 4:1 (March), 131-3. Summarises several articles, notes inconsistencies between the views of some authors, and stresses Oliphant's essential feminism and her challenges to Victorian conventions.
- 2917 Deirdre D'Albertis, "The domestic drone: Margaret Oliphant and a political history of the novel". *Studies in English Literature 1500-1900* 37 (August), 805-29.
Basing her study on the autobiography D'Albertis argues for a new approach to MOWO, seeing her as fully in control of her work as an author, while her maternal role is firmly equated with her role as a woman of letters. She shows "practical feminism" in her handling of her career; work gives the essential meaning to her life. Domesticity is not to her a form of female subordination, but the essential context of her work. Nor did she, as she seems to do, really undervalue her work; she had her own distinctive literary ideals. (The expression "domestic drone" is used ironically.) (cf. 1997 centenary paper at Chicago. See Introduction.)
- 2918 Tamar Heller, "Textual Seductions: Women's Reading and Writing in Margaret Oliphant's 'The Library Window'". *Victorian Literature and Culture* 25, 23-37.
Examines "The Library Window" as an allegory of a young woman's revolt against domesticity and limiting definitions of woman's role in order to claim her right to self-expression, insight, and intellectual powers. The narrator's response to the ghostly figure is seen as an encoded theme of female sexuality.
- 2919 Tamar Heller, "'No longer innocent', sensationalism, sexuality, and the allegory of the woman writer in Margaret Oliphant's *Salem Chapel*". *Nineteenth Century Studies* 11, 95-108.
Susan Vincent and Mrs Hildyard represent respectively female sexuality and the male repression of woman's self-expression. Later Susan has changed and been transformed by her experiences - she is a potential New Woman. Oliphant is ambivalent about sensationalism; she despises it but uses it for discreet feminist purposes.
- 2920 Jessica Martin, "Writing lives: narrative and experience in recent biographies of Gaskell, Oliphant and the Brontës". *Victorians Institute Journal* 25, 251-76.
Reviews Juliet Barker, *The Brontës*, Jenny Uglow, *Elizabeth Gaskell: A Habit of Stories* and Jay, *Oliphant*. A closely argued discussion of the tension between everyday, banal reality and the escape into fiction and imagined worlds which is characteristic of novelists, especially women. Fiction too often distorts and falsifies the lives of those whose lives have inspired it. Novelists like Gaskell and Oliphant are making narratives out of their lives and creating themselves. MOWO: 270-75, with earlier references to her criticism of the Brontës. Martin examines Jay's thematic approach, and the interrelation between Oliphant's theory of fiction and her experience of life.
- 2921 David Sandner, "Up-to-date with a vengeance: modern monsters in Bram Stoker's *Dracula* and Margaret Oliphant's 'The Secret Chamber'". *Journal of the Fantastic in the Arts* 8:3, 294-309.
Examines point by point the Gothic stage properties that the two stories have in common, noting the theme of modernity that is defenceless against supernatural powers. Oliphant's demon works by psychological power and in the end, unlike Dracula, cannot be fully defeated. Several quotations from Jay, *Oliphant*.
- 2922 Joseph H. O'Mealey, "Rewriting Trollope and Yonge: Mrs Oliphant's *Phoebe, Junior* and the realism wars". *Texas Studies in Literature and Language* 39 (Summer), 125-38.
In *Phoebe, Junior* MOWO set out to revise themes to be found in Trollope's *The Warden* and *The Last Chronicle of Barset* and in Charlotte Yonge's *The Daisy Chain*, offering a more sharply realistic, more morally ambiguous, more complex and ironic approach to a clergyman's household and his moral dilemmas than either of these two authors.
- 2923 Linda Peterson, "Why Oliphant? Why now?". *Review* 19, 195-205.
A survey of the recent rediscovery of Oliphant, reviewing Jay, *Oliphant*, Rubik, *Oliphant*, Elizabeth Langland's chapter "Margaret Oliphant's Parliamentary Angels" (2885), and Trela ed., *Oliphant*. Oliphant is at last finding her true place as central to Victorian culture, and to the understanding of the professional role of the woman of letters. Her work is more complex, more radical than previously thought. Peterson examines her originality, her subversion of conventional ideas, and her revitalising of supernatural fiction.

Her fiction must be seen in relation to her reviews and her other non-fiction. Jay's book is the most admired; but Trela covers a wider area of topics.*

2924 Robert Crawford, "Impossibility". *London Review of Books* 19, 18 September, 24-25. A 360-line poem, richly coloured by marine imagery (of the St. Andrews coastline), celebrating Oliphant's Scottishness, deploring her many bereavements, and stressing her hard work and achievements. The title implies that Oliphant achieved what she did in the face of apparent impossibility. (The poem was reprinted in a revised version in *Spirit Machines* (London: Cape, 1999), 43-55.) (Information from Elisabeth Jay.)

Addendum to 1997

2925 Michael Cox, ed., *Twelve Victorian Ghost Stories* (Oxford: OUP). Includes MOWO's *The Lady's Walk*, 86-135; and a brief biographical note, 212. The text used for the story is the *Longman's Magazine* version of 1882-3, not the revised and enlarged version of 1897, of which Michael Cox appears to be unaware. But this is the first reprint of *The Lady's Walk* since 1905, and the only reprint of an Oliphant work in 1997.

1998

2926 Rhonda Bachelor, "Margaret Oliphant" in *British Reform Writers 1832-1914* (Dictionary of Literary Biography, ed Gary Kelly and Edd Applegate, vol 190, the Gale Group), 232-44. A study of Oliphant stressing her radicalism and feminism, identified as early as *Margaret Maitland*. The usual biographical information of financial stress and unremitting work, taken from the Autobiography and Merryn Williams's life of her. Many quotations from the Autobiography, but little literary criticism. Few novels mentioned, but brief comment on the journalism and the stories of the Seen and Unseen. Bachelor offers a high valuation of Oliphant and this contrasts with Tom Winniffrith's earlier article in the Dictionary (item 2815). Fully detailed bibliography and four illustrations.

2926a Rhonda -Lea Carson Batchelor, *Margaret Oliphant: Gender, Identity, and Value in the Victorian Periodical Press* (University of Alberta, Canada). See Appendix Eleven under 1993. Not seen. Not available in the UK. Information from Judith van Oosterom-Pooley.

2927 Carolyn A. Barros, *Autobiography: Narrative of Transformation* (Ann Arbor: Michigan University Press). Includes a chapter on MOWO's *Autobiography*, Chapter 6, "A Fuller Conception of Life", 143-95, along with other references in the rest of the book. Barros discusses the book as a record of MOWO's transformation from a woman writing for domestic entertainment to a professional writer, torn between the demands of her "artistic fervour" and the duties of a breadwinner, driven by economic necessity. The autobiography is much more complex than a study of a professional life. The book reflects the author's conception of an autobiography that differs from the conventional model; it deals with "conflicts, ambivalences and ironies", with the conflicting conventions of the various circles in which MOWO moved, and with a plurality of perspectives. Barros shows MOWO constructing a *persona* for herself and transforming the many sorrows of her life by exploiting her artistic gifts. She discusses the problem of MOWO's over-productivity, her ambivalent response to it and its treatment by later scholars; and she surveys MOWO's changing concept of her role and of her motivation throughout her career. The Appendix, 215-220, is a chronology of MOWO's career and of her work upon the autobiography.

2927a Harold Bloom. "Margaret Oliphant 1828 - 1897", *British Women Fiction Writers of the 19th Century*, edited with an Introduction by Harold Bloom, Philadelphia, Pa.: Chelsea House Publishers, 181 - 203. Opens with a brief biography and ends with a full bibliography. Both the biography and the bibliography contain errors. The main body of the article consists of ten "Critical Extracts", from W. Robertson Nicholl (sic) ("Mrs Oliphant", in *The Bookman* (NY), August 1897; based on the article in *The British Weekly*, item 2441), Gertrude Slater (item 2568), Vineta and Robert Colby (item 2763, pp 41-46, 74), John Stock Clarke (item 2803), D. J. Trela (from item 2886 as with all subsequent extracts), Margarete Rubik, Linda Peterson,

Esther H. Schor, Laurie Langbauer and Merryn Williams. All extracts are abridged and only selected pages are included from the articles by Trela, Rubik, Peterson, Schor, Langbauer and Williams. A wide variety of topics is dealt with, including Oliphant's challenge to the orthodoxies of Victorian life and literature, her examination of the life of a close-knit community, her interest in the art of autobiography, *Hester*, her supernatural stories, her concern for the value of the commonplace in history and biography, and her special version of feminism.

There is also in the Harriet Martineau chapter an extract from Oliphant's article "Harriet Martineau" (*Blackwood's Magazine*, Apr 1877), 163-5.

Since the first excerpt is by a British author in an American periodical I here provide fuller details of the original article: W. Robertson Nicoll. "Mrs Oliphant", *The Bookman An Illustrated Literary Journal* (NY) 5 (Aug 1897), 484-6.

2928 Monica F[einberg] Cohen, *Professional Domesticity in the Victorian Novel: Women, Work and Home* (Cambridge University Press). Cambridge Studies in Nineteenth-century Literature and Culture 14.

Includes reference to MOWO'S *Autobiography* (mainly 2-4 and 157) and *Phoebe, Junior* (mainly 4-6), showing how Oliphant considered the privacy of home as a suitable setting for paid work. *Phoebe* includes a discussion of unpaid work and pay for no work in the context of Reginald May's acceptance of a sinecure. Cohen notes the paradox that the Church offers sinecures which nevertheless give an opportunity to the holder to do something of value to the world.

2929 Elisabeth Jay, Introduction to *Miss Marjoribanks*, Penguin edn.

The novel is first set in the context of MOWO's life, and then the heroine Lucilla is examined, with reference to the complex ironies with which she is presented (more complex than has often been realised), reflecting the Victorian views of a woman's role, and the shallowness of Victorian society. Jay considers the developing critical response to the novel and Lucilla since 1969, noting lack of agreement as to MOWO's involvement with Lucilla. The ironic, ambivalent handling of Lucilla's marital choices is stressed, as is the symbolic role of dress. This edition includes notes and an appendix listing differences between the serial version of *MM* and its three-volume publication.

2930 Margaret Homans, *Royal Representations; Queen Victoria and British Culture 1837-1876* (Chicago and London: University of Chicago Press).

Includes, 75-85, an examination of *Miss Marjoribanks* as an ironic echo of Queen Victoria, starting from Ruskin's view of woman's "queenliness" in "Queen's Gardens". See also pp 98 and 99. Elsewhere Homans examines MOWO's disenchanted criticism of Victoria in her journalism.

2930a Alison Milbank, *Dante and the Victorians* (Manchester, Manchester University Press).

The chapter "Mourning and melancholy: Margaret Oliphant and Alfred Tennyson", includes an examination of Oliphant's echoes of and direct references to Dante in *The Little Pilgrim* and *A Beleaguered City*, 183-4. Her ideas on eternal salvation, derived from Gladstone, and the sense of strangeness when this world is in communication with the Afterlife.

2931 Joanne Shattock, "Margaret Oliphant, Journalist", in Barbara Garlick and Margaret Harris, eds., *Victorian Journalism: Exotic and Domestic. Essays in Honour of P.D. Edwards* (University of Queensland Press), 95-107.

Shattock shows that MOWO's creativity was enriched by her journalism, and she took this work as seriously as her fiction. She examines MOWO in the perspective of other 19th century women journalists; and notes her use of a male *persona* or an "ungendered" voice, and her preference for anonymous reviewing. MOWO's omnivorous journalism is surveyed, in *Blackwood's Magazine* and other periodicals, and her characteristic authorial voice is characterised. Her perceptive views of other women writers have usually stood the test of time. She discussed both work for women and the education of women. She preferred writers who took a practical, professional view of their work. For her journalism was work which enabled women to combine domesticity and professionalism. (cf. 1997 centenary paper at Oxford. See Introduction.)

(See also Barbara Garlick, "'The true principle of Biographical delineation': Harriet Martineau's 'Biographical Sketches' in the *Daily News*", 46-61, which includes a reference to MOWO's severe

judgement of Harriet Martineau's *Autobiography*, p. 59.)

2932 Brian Stableford, "Oliphant, Mrs. (Margaret)", in David Pringle, ed., *St James Guide to Horror, Ghost & Gothic Writers* (Detroit, New York, Toronto, London, St James Press), 439-43. Full bibliography, followed by a commentary, 442-3. Stableford evidently considers the supernatural stories MOWO's only real claim to fame. He finds her approach very "idiosyncratic" and surveys all these stories, admiring "The Land of Darkness" and "The Library Window" – on which he is strangely incorrect. But he admires the stories highly, commenting briefly on each story, including "*Dies Irae*". The bibliography and the commentary contain other inaccuracies, though American editions of the *Stories of the Seen and Unseen* that precede British editions are listed.

2933 Robert Cummings, "Margaret Oliphant's Leopardi". *Translation and Literature* 7:1, 75-7. A comment on MOWO's interest in the Italian poet Leopardi shown in articles in *Blackwood's Magazine* in 1865 and *The Cornhill* in 1876. The text of her translations follows, 78-98.

2934 Barbara Onslow, "'Humble comments for the Ignorant': Margaret Oliphant's Criticism of Art and Society". *Victorian Periodicals Review* 31:1 (Spring), 55-74. A discussion of MOWO's journalism and other writings on art. She had no technical knowledge and no "new aesthetic insights", but preferred to concentrate on the subject of art and its social role and its impact on people, and the economics of art. Onslow examines her insistence on the need for realism and common sense and for the contemporary subject; and her scorn for commercialism and for the treatment of art as something merely fashionable. She regrets that art is undervalued in Britain. Artists must be aloof from society, and yet part of it. Also discussed, MOWO's interest in the arrangement of exhibitions and of art in the context of the London scene.

2934a Rev. of Clarke, *Oliphant, Non-fiction* (item 2911). *Nineteenth Century Literature* 53:1 (June), 131. "Books Briefly Noted". Six welcoming lines.

2935 Miriam Elizabeth Burstein, "'The reduced pretensions of the historic muse': Agnes Strickland and the Commerce of Women's History". *The Journal of Narrative Technique* 28:3 (Fall), 219-42. Includes details of MOWO's article "Modern Light Literature - History" (*Blackwood's Magazine* 78, 1855, 437-51), which criticises Agnes Strickland's popular histories for sentimentality and superficiality. See above all 232-3.

2936 Lewis C. Roberts, "Disciplining and Disinfecting Working-class Readers in the Victorian Public Library". *Victorian Literature and Culture* 26:1, 105-32. Includes, 111-14, a discussion of MOWO's *Blackwood's Magazine* article "The Byways of Literature" (August 1858, *BM* 84, 200-16). Roberts notes inconsistencies in MOWO's approach to working-class readers, and points out that she seems to prefer improvement in the quality of working-class reading rather than in the social conditions of working-class life.

2937 DJ Trela, rev. of Clarke, *Oliphant, Non-fiction*. *Victorian Periodicals Review* 31:3 (Fall), 318-19. Welcomed and admired with reservations. The omission from the Manuscripts section of the Harper Archives at Columbia University is noted.

2938 DJ Trela, "'Margaret Oliphant's 'bravest words yet spoken' on Thomas and Jane Welsh Carlyle". *Carlyle Studies Annual* 18, 153-66. A fuller treatment of the theme of DJT's earlier articles (2863, 2906) on the friendship of MOWO and Jane Welsh Carlyle and of her understanding and appreciation of Thomas's character and work - which may have influenced her own writing. Her anger at Froude's betrayal of the memory of the Carlyles is repeated; and details are given of the story of Edward Irving's love for JWC, as described in MOWO's life of Irving. The full text is printed of a letter of JWC to MOWO, dated 29 April 1861, not previously fully published.

Addendum to 1998

- 2938a Christopher Cooper, "Question and Answer". *English Review* 9 (Sep.), 37-41.
An examination of the answers of two A level students to a literary criticism question on a passage from *The Curate in Charge*. The interest of the article is educational rather than literary. Christopher Cooper is an A level examiner. This is just one example in *English Review* of analyses of A level answers.

1999

- 2938b Elizabeth Latta Brother, *A Profession of Their Own: A Study of the Journalistic Writing Careers of Christian Johnstone, Margaret Oliphant, Eliza Lynn Linton and Emilia Dilke* (Indiana University, USA). See Appendix Eleven under 1999. Not seen. Information from Judith van Oosterom-Pooley. Available on microfilm at NLS.
- 2938c Eileen Gilooly, *Smile of Discontent: humor, gender, and Nineteenth Century British Fiction*, Chicago, Ill; London, University of Chicago Press.
The theme of this book is a type of humour in Victorian novels, especially those by women, which quietly mocks at discrimination against women. Gilooly claims that this is not irony, but surely it *is*. She begins her book with a quotation from Oliphant on Jane Austen's humour and there are in early pages other references to Oliphant's views on Austen, and on "feminine poetics", 40-41, and other topics. There are two references to *Miss Marjoribanks*, 5, 17, showing that Lucilla is an antidote to the conventional view of a dutiful daughter, and a brief reference to *The Perpetual Curate*, 20.
- 2939 Laurie Langbauer, *Novels of Everyday Life: The Series in English Fiction 1850-1930* (Ithaca, NY; London: Cornell University Press).
Writing from a feminist and Marxist position Langbauer examines the phenomenon of the series novel, or multiple sequels, in Victorian fiction, with its repetitive patterns and lack of closure, as a structure that reflects the emptiness of Victorian society and seems to criticise it. Domestic realism, with its stress on ordinary life, has been "... used as an excuse ..." to relegate many women novelists to an inferior status because of supposed triviality and evasion of serious issues. In her first chapter, "Minor Fiction, Endless Progress: Towards a Feminist Ethics", 47-84, Langbauer examines Oliphant and Charlotte Yonge from this point of view, dealing with Oliphant from 60-76, and showing how the primacy of ordinary domestic life in her novels reflects her own values, as seen in her journalism. In *The Chronicles of Carlingford* Oliphant stresses the quiet life of an ordinary English town and includes apparently novelistic and melodramatic incidents with ironic intentions, showing how eruptions of extraordinary events are always contained within the normative domestic pattern of her books. She has been denied a major place in the Victorian novel because critics often misinterpreted her intentions, and were baffled by her paradoxical tone. The same theme is examined in *A Beleaguered City*. And at the beginning of the section on Yonge Langbauer discusses Oliphant's ironic view of Yonge, 76-9.
- 2940 Linda Peterson, *Traditions of Victorian Women's Autobiography: the Poetics and Politics of Life Writing* (Charlottesville and London: University Press of Virginia).
Chapter V, "Family Business: Margaret Oliphant's Autobiography as Professional Artist's Life", is an extended version of Peterson's centenary paper at Chicago and Oxford. (See the Introduction and item 2943.) The chapter considers the autobiography as a development of her reviews of autobiographies in earlier years. It partly reflects Oliphant's dislike for the traditional egotistical and indiscreet artists' autobiographies she had reviewed. It shows that for a woman domesticity and literary work are inextricably interwoven. Peterson examines the treatment of her husband and sons in the autobiography and insists that there is less of a change of direction (although there is a shift of focus) after the death of Cecco than might be thought. She examines Oliphant's "acuteness about the changes in literary and cultural fashions" and also her self-critique in the latter part of the autobiography.
- 2940a Judith van Oosterom, "Unlikely bedfellows: Thomas Carlyle and Margaret Oliphant as vulnerable autobiographers" in C. C. Barfoot, ed. *Victorian Keats and Romantic Carlyle: The Fusions and Confusions of Literary Periods*, Amsterdam, Rodolpi, 1999, 247-66.
Comments on the unusual friendship between Carlyle and Oliphant and points out that the posthumous

reputation of both writers suffered as a result of the publication of their autobiographies. Oliphant failed to leave her autobiography in the coherent form she must have intended. In spite of this Oosterom finds that because of the shifting moods and thematic contrasts of the autobiography "it comes together as an often surprising and moving picture", 250. But in the hands of "her barely competent relatives", 250, it was mishandled and diminished.

2941 Monica Cohen, "Maximising Oliphant: Begging the Question and the Politics of Satire", in Nicola Diane Thompson, ed., *Victorian Women Writers and the Woman Question* (Cambridge University Press), 99-115.

Continues the theme of 2928, discussing the theme of paid work for women and women's need for fulfilment in *Phoebe, Junior, The Curate in Charge* and *Miss Marjoribanks*.

2942 *The Cambridge Guide to Women's Writing in English* (ed. Lorna Sage, CUP). Includes brief entries on MOWO and *The Chronicles of Carlingford*.

2943 Kabi Hartman, "'An Artist in her Way': Representation of the Woman Artist in Margaret Oliphant's *Kirsteen*" (*Schuykill*, published by Temple University 2:2, Summer, 74-84) Discusses dressmaking as an art form by which women can express themselves and as a metaphor for creative writing. (cf. 1997 centenary paper at Chicago. See Introduction.)

See also item 2979 under 2005.

2000

2944 Elisabeth Jay and Francis O'Gorman ed. *Women's Writing* Vol. 6, no. 2 (dated 1999, but not published until 2000).

This is the long postponed Oliphant centenary volume, of which details are given at the end of my Introduction. I here list the four articles printed for the first time in this publication:

Elisabeth Jay: Introduction: "'Tis a Hundred Years Since";
Clare Pettitt: "'Every man for himself, and God for us all!'" Mrs Oliphant, Self-help, and Industrial Success Literature in *John Drayton* and *The Melvilles*";
Elisabeth Jay: "'Mrs Brown' by Windsor's Other Widow";
Penny Fielding: "Other Worlds: Oliphant's spectralisation of the modern".

Articles by Valerie Sanders, Ann Heilmann, Shirley Jones, Sandra Spencer and Linda H. Peterson are listed in my Introduction. In this volume at last serious studies of Oliphant's fiction point the way for 21st century scholarly investigation. For Linda Peterson's article see 2939. This volume covers a wider range of work by Oliphant than any other apart from 2884. For example Elisabeth Jay's article "Mrs Brown" discusses *The Mystery of Mrs Blencarrow*, a novel examined virtually nowhere else.

2945 Jenni Calder, Introduction to *A Beleaguered City and other Supernatural Tales* (Edinburgh: Canongate).

This reprints the six stories from Margaret K. Gray's *Selected Short Stories of the Supernatural* of 1985 (see item 2823), including the notes, with the addition of *A Beleaguered City* and "The Open Door". In the introduction, vii - xviii, Calder speaks with eloquent enthusiasm of the "intelligence and ... ironic sensibility [and] ... psychological insight" of these stories, notes the "heightened perception" of their women characters, and relates the stories to Gothic fiction and the Scottish ballad tradition. She analyses the themes of the stories and gives her highest praise to "The Library Window". But she does not consider "The Land of Darkness" to be one of Oliphant's best.

2945a Glen Cavaliero, *The Alchemy of Laughter; Comedy in English Fiction* (Basingstoke, Palgrave Macmillan). (In fact released Nov 1999.) Examines *Miss Marjoribanks* under the heading "Irony: the Benevolence of Lucilla Marjoribanks", 28-30. Oliphant also mentioned on pp.17 and 113.

- 2946 Deirdre d'Albertis, "Margaret Oliphant Wilson Oliphant (1828-1897)", in Abigail Burnham Bloom, *Nineteenth-Century British Women Writers A Bio-Biographical Critical Sourcebook* (London: Aldwych Press; Westport CT: Greenwood Press, 2000), 300-306. Biography, 300-302; Major Works and Themes, 302-4; Critical Reception, 304-5; bibliography, 305-6. Stress on MOWO's unorthodox treatment of heroines and men and of traditional themes. Fiction and non-fiction mentioned.
- 2946a Barbara Dennis, *The Victorian Novel* (CUP, 2000, Cambridge Contexts in Literature). Two references to MOWO, pp. 55, 56, commenting on her views of the contemporary novel.
- 2947 David Finkelstein, "'Long and Intimate Connections': Constructing a Scottish Identity for *Blackwood's Magazine*", in Laurel Brake, Bill Bell and David Finkelstein, eds, *Nineteenth-Century Media and the Construction of Identities* (Basingstoke and New York, Palgrave), ch 20, 326-338. cf.Finkelstein's Oxford centenary article. See end of Introduction. Discusses Oliphant's passionate involvement with Scottish character and heritage and "her development of a public image for *Blackwood's Magazine* in ... *Annals of a Publishing House*". This section is a preliminary sketch for his chapter in *The House of Blackwood* in 2002, and is illustrated by the Blackwood correspondence in the NLS. See also chapter 11, Joanne Shattock, "Work for Women: Margaret Oliphant's Journalism", 165-177, a revised version of her article in Garlick and Harris, eds, *Victorian Journalism* (item 2930). See also Andrew King, chapter 5, "A Paradigm of Reading the Victorian Penny Weekly: Education of the Gaze and *The London Journal*", which refers, 79-80, to Oliphant's criticism of *The London Journal* in her *Blackwood's Magazine* article "The Byways of Literature". There are also brief references to Oliphant in other chapters.
- 2947a Barbara Onslow, *Women of the Press in Nineteenth-Century Britain* (Basingstoke: Macmillan). Contains many references to Oliphant as a journalist, including references to her literary criticism, 71-5, 181, 207-8, to her belief that "biography is my forte", 96, and to her emergence in *Sharpe's Magazine*, 120. Chapter 10, "Jill of All Trades: Journalism and the Professional Writer", 183-99, makes a comparison between Oliphant and Eliza Lynn Linton, noting their unremitting work, the constant financial pressure on them, their lack of a proper "office", their delicate negotiations with editors, their handling of multiple roles, their need to be breadwinners and the problems for a woman of a career in journalism.
- 2947b Dale Trela, "Margaret Oliphant", in *The Cambridge Bibliography of English Literature*. Vol. 4, 1800-1900. 3rd ed. Edited by Joanne Shattock, cols 1362-1376. Cambridge: Cambridge University Press. A complete listing of Oliphant's work, fiction and non-fiction, with publishing history, in chronological sequence, followed by briefer sections on contributions to books by other authors, poems and "Miscellaneous Writings", and a very brief secondary list.
- 2947c Marlene Tromp, "Sensational Violations: Betraying Boundaries in Margaret Oliphant's *Salem Chapel*" in *The Private Rod: Marital Violence, Sensation, and the Law in Victorian Britain*. (Charlottesville, London: University Press of Virginia), 155-98. A prolonged discussion of the sensational element of *Salem Chapel*, stressing the irruption of violence and brutality into the realistic domestic, over-protected world of Arthur Vincent. Arthur is himself corrupted by this violence and the plot systematically equates him with the villain Captain Mildmay. The novel shows that marriage often sanctions violence and portrays the bitter plight of women like Rachel Mildmay and Arthur's sister Susan, who is driven for a while into violent language. There is much detail of the complex victim/avenger figure of Rachel, who reflects the subjection of women.
- 2948 Neil Wilson, *Shadows in the Attic, A Guide to British Supernatural Fiction 1820 - 1950* (The British Library, 2000). Entry on MOWO, 394-6. Lists seven collections including ghost stories, from 1878 (*Stories from Blackwood*) to 1985; and two novels. Critical of *The Wizard's Son* and *A Beleaguered City* ("spoiled in parts by sentimentality and a heavy-handed moralistic approach"). Bibliography. Offers a rather different

view from 2931.

2949 Melissa Schaub, "Queen of the air or constitutional monarch? Idealism, irony, and narrative power in *Miss Marjoribanks*". *Nineteenth Century Literature* 55:2 (September), 195-225. Examines *Miss Marjoribanks* in the light of Ruskin's view of "queenliness" in *Sesame and the Lilies*, "Of Queen's Gardens". Highlights MOWO's anti-idealism and discusses in detail the ironic handling of Lucilla and of the conventional Victorian views of woman's role and of narrative structure. On one occasion Lucilla is compared to Queen Victoria. cf.2929.

2950 Anca Vlasopolos, "Cultural Deposits: Tracking Capital in Nineteenth-century European Fiction and Drama". *Canadian Review of Comparative Literature* 27: 1 / 2, 8-24.
A discussion of the role of capital, human and monetary, in European fiction and drama. There is a discussion of *Miss Marjoribanks*, 18-20, showing that Lucilla is able to understand her finances as she has studied political economy. Her ambivalent relation to social prejudices is noted and Vlasopolos considers whether the novel's stance is "indecipherable", but decides its theme is "marriage economics".

Addendum to 2000

2950a Graham Law, *Serializing Fiction in the Victorian Press* (Basingstoke and NY: Palgrave). The book deals with the serialization and syndicating of fiction in newspapers and the literary effects of this. There are several references to Oliphant, including her dealings with the Tillotson Syndicate of Bolton and with A.P. Watt, the literary agent. In particular the serialization of *The Heir Presumptive and the Heir Apparent* in various newspapers is listed in the tables in the book. There are references to her reviews of novels and her perpetual financial troubles.

2950b Merryn Williams, "Biographer" in *The Latin Master's Story* (Ware, Herts, The Rockingham Press, 2000).
This is a poem in which Oliphant returns after death and is bewildered by the behaviour of her biographer. Originally published in *The Lancaster Festival Anthology* 1995. Information from Merryn Williams.

2000-2001

2950c Anne Scriven, "Oliphant's Heroines as Catalysts for the New Woman", *Ecloga I* (University of Strathclyde Department of English Studies, Winter), 29-35.
Oliphant was more of a feminist than has been supposed. Her intelligent, forceful heroines, such as Lucilla Marjoribanks and Hester Vernon, anticipate Virginia Woolf's feminist views, even though she did believe that suffering and self-sacrifice were important for women, while freeing them from the need to be dependent on marriage. Her heroines blazed the trail for the New Woman.

2001

2951 Deirdre David, ed, *The Cambridge Companion to the Victorian Novel* (Cambridge, CUP).
Includes several brief references to Oliphant in four articles: Kate Flint in "The Victorian Novel and its Readers" refers to *Miss Marjoribanks*, 29; Ronald R. Thomas in "Detection in the Victorian Novel", mentions Oliphant's review of *The Woman in White*, 169 and 183; Lyn Pykett in "Sensation and the Fantastic in the Victorian Novel", mentions Oliphant as a writer of ghost stories, 193, and comments on her view of *Jane Eyre*, 201; John Kucich in "Intellectual Debate in the Victorian Novel: Religion, Science and the Professional", briefly discusses the Carlingford novels, 215.

2952 Margaretta Jolly, ed. *Encyclopaedia of Life Writing: Autobiographical and Biographical Forms* (London and Chicago, Fitzroy Dearborn Publishers, 2 vols. 2001)
References to MOWO's autobiography, 245, 320, 355, 568, 569, 617-18, 947. Entry on MOWO by Carol Jenkins, 675-6 (in vol. II.) Jenkins stresses that Oliphant wrote her autobiography leading on from a professional interest in the genre after reviewing many autobiographies and after discovering the therapeutic value of Tennyson's *In Memoriam*. Jenkins considers the autobiography as a "breakaway from

the formulaic genre of her novels" and emphasises MOWO's concentration on the ordinary and mundane and on the role of family life, as reflecting a woman's traditional status. There is a brief biography and a selective bibliography.

2953 Karen Chase and Michael Levenson, *The Spectacle of Intimacy: A Public Life for the Victorian Family* (Princeton and Oxford: Princeton University Press). Deals with *Miss Marjoribanks*, 216 and 219, which is discussed along with Dickens's *Our Mutual Friend* in the Epilogue: "Between Manual and Spectacle". The theme is the use of domestic space as a place for spectacle in the novels examined. Oliphant is admired for her ability to "reaffirm convention" while avoiding cliché. There is also a reference to *MM* on 119 and to *Salem Chapel* on 212.

2954 Birgit Kämper, *Margaret Oliphant's Carlingford Series: An Original Contribution to the Debate on Religion, Class and Gender in the 1860s and '70s* (Frankfurt am Main, Peter Lang). A remarkable study of the Carlingford novels, very thoroughly, indeed exhaustively, researched. The book is divided into three sections: religion, class and gender (the role of women). Each section starts with a survey of contemporary Victorian approaches to each theme in the most important periodicals. Kämper then examines the themes in close detail from the Carlingford novels, also using other Victorian novels on these themes, and many other novels by Oliphant herself, and then drawing conclusions on each theme. The treatment is systematic, covering all aspects of religion in Victorian life, the complex ambivalent class system in the period with social mobility a limited possibility, and the wide-ranging debate on the role of women. These themes are closely examined in careful analysis of character and motive and plotting in the novels. Oliphant's use of irony and humour ensures that she is always ambivalent, detached, and free of didacticism and stereotypes. There is no fierce partisanship and she challenges conventional views of class and of woman's role. There is close examination of the complexity and ambiguity and unconventionality of Oliphant's characters, especially the women, and of her sharp eye for social detail of all kinds. On women she is a "literary feminist", not a political one. She challenges all views on the role of women. But her changing views are documented from her periodical articles. Her bias against men is noted, but also her willingness to show sympathy and understanding for her male characters, especially the clergy, and her contempt for women characters who conform to the stereotyped role of women. There is discussion of how sympathetic to Dissent she is. There is very little that has not been said before, but the book offers a wide-ranging synthesis of themes made familiar by other scholars. And many non-Carlingford novels not often mentioned by scholars are quoted, for example *Ombra* and *For Love and Life*. And in an appendix there is a street map of Carlingford. **

2954a Michael Lynch, ed, *The Oxford Companion to Scottish History* (OUP). References to Oliphant on pp 144 and 149 (in the article "Culture"). She wrote a "flood of 'pot-boilers'", but *The Chronicles of Carlingford* are "worthy to stand beside Trollope's Barsestshire novels". Her biographies are admired. The second entry is a paragraph on her Scottish, English and supernatural stories. The latter are "her most powerful work".

2955 Joanne Shattock, ed., *Women and Literature in Britain 1800-1900* (Cambridge University Press).

Seven of the thirteen chapters contain significant references to Oliphant:

Joanne Shattock, chapter One, "The Construction of the Woman Writer", 8-34, contains references to Oliphant, her views of biography and of other women writers;

Joanne Wilkes, chapter Two, "Remaking the Canon", 35-54, discusses, 40-42, Oliphant's views of Jane Austen and the Brontës;

Elizabeth Langland, chapter Six, "Women's Writing and the Domestic Sphere", 119-41, gives details of Oliphant's manipulative heroines, her emphasis on women's work and her rejection of the "myths of the domestic sphere". See in particular 133-36. Langland concludes by examining the myths that have bedevilled Oliphant's reputation;

Valerie Sanders, chapter Seven, "Women, Fiction and the Marketplace", 142-162, emphasises, 142-3, 150-1, 156, 157, Oliphant's determination to enter on a literary career and her relations with John Blackwood and the writing of *The Chronicles of Carlingford*;

Linda Peterson, chapter Ten, "Women Writers and Self-Writing", 209-30, deals with Oliphant's autobiography, 213-15, echoing themes from her earlier articles about the autobiography (see the centenary

articles at Chicago and Oxford, listed in the Introduction and item 2939);
 Judith Johnston and Hilary Fraser, chapter Eleven, "The Professionalization of Women's Writing: Extending the Canon", 231-50, contains references to Oliphant's recognition of the need of women to become professional writers. Periodicals were for her and other women a way of launching a successful career;
 Elisabeth Jay, chapter Twelve, 251-74, "Women Writers and Religion", discusses Oliphant 257-9, including her view of F.D. Maurice of the Broad Church and her *Stories of the Seen and Unseen*, where she created "a radical feminist theology".

2956 George Worth, "Margaret Oliphant and *Macmillan's Magazine*", 83-101, in Elizabeth James, ed. *Macmillan: A Publishing Tradition* (Basingstoke and NY, Palgrave).
 A study of Oliphant's relations with Macmillan, based on the Macmillan correspondence at the BL, and on her role in *Macmillan's Magazine*. She was insistent on anonymity and on having her own way and the disputes with Macmillan and later editors, especially John Morley, were prolonged and difficult and there were long negotiations and disputes and financial problems characteristic of Oliphant. George Lillie Craik acted as intermediary between Oliphant and Morley and others, but could himself be difficult. There is special reference to *The Makers of Florence* and to Oliphant's obituary for Mrs Craik. cf. Worth's Chicago centenary article; see end of Introduction. See also 2961.

2956a Janice Carlisle, "The Smell of Class: British Novels of the 1860s." *Victorian Literature and Culture* 29.1, 1-19.
 Mid-Victorian novelists use smell as an indicator of social status and of the class distinction between the middle class and the upper levels of the working class. In *Salem Chapel*, 6-7, 9-10, Vincent is troubled by the strong smells of his tradesmen parishioners and attracted by the sweet smell of the unattainable Lady Western. The melodramatic plot has the effect of alienating him from a strong link to his parish and he "rejects materiality and comes to embrace a melancholic state of unacknowledged loss" by joining the middle class. Carlisle stresses the symbolic importance of food in this novel.

2957 Aeron Haynie, "A Colonial Woman in the Literature of Empire: Margaret Oliphant's *The Doctor's Family*". *Victorians Institute Journal* 29, 169-83.
 England's colonialism and imperialism underlie many 19th century novels and there is ambiguity about the representation of colonials. *The Doctor's Family* examines the representation of colonials in particular the Australian heroine Nettie, who is seen as "colonising" Dr Edward Rider's house and bringing colonial energies to an English environment... But she ends by conforming to the conventional domesticities of English life and abdicating her authority to Edward's head-of-the-family role. But Edward earlier is "the willing colonized". Haynie sees ambiguity about the role of women and finds the novel "incoherent".

2958 Elsie B. Michie, "Buying Brains: Trollope, Oliphant and Vulgar Victorian Commerce". *Victorian Studies* 44:1 (Autumn), 77-97.
 The emphasis on money in Trollope's *Last Chronicle of Barset* and Oliphant's *Phoebe, Junior*, reflecting the changing Victorian ethos about the economy: the emphasis shifted in the 1870s from saving to "habits of expenditure". Oliphant "represent[s] the intellectual world as ... underwritten by financial support" and recognises, as does Trollope, "the [English] tradition of economic expansion. The theme is developed by examination of three of Oliphant's characters, the millionaire and vulgarian Copperhead who wants to "buy brains" in his son's marriage to Phoebe, Rev. Mr May whose approach to money is ambiguous and self-deceiving, and Reginald May, whose moral standards are not jeopardised by his choice to accept a sinecure.

2958a Ann Rigney, "The Two Bodies of Mrs Oliphant". *History and Theory* 40:1 (Feb.), 74-89.
 This is a review of *The Gender of History: Men, Women and Historical Practice* by Bonnie G. Smith (Cambridge, Mass, Harvard University Press), dealing mainly with the arrival in the 19th century of women amateur historians as a counterbalance to the professional male historian, with an essential difference of approach. In spite of the title Oliphant is mentioned only on 85-6, where her choice to write popular histories, anecdotal and domestic rather than academic, is shown to be simply one aspect of her work, contrasting with her main career as a very prolific novelist (which Bonnie Smith undervalues). (The book is not separately itemised, because this item is a sufficient reference to it.)

Addendum to 2001

2958b Alessandra Calanchi, "Donne sull'orlo di un preudizio: *detection*, narrativa sensazionale, editoria Italiana". *Rivista di studi vittoriani* 7, 141-53.
Information from *Bibliography of English Language and Literature*. Apparently an article mainly on Mrs Braddon, but with references to Oliphant.

2002

2958c William Baker and Kenneth Womack eds, *A Companion to the Victorian Novel* (London and Westport, Conn, Greenwood Press).
In an article by Eileen Gillooly, "Feminist Criticism and the Nineteenth-Century Novel", 391-402, there are approving references to Oliphant's literary criticism in her two literary histories and her article on the Brontë sisters in *Women Novelists of Victoria's Reign*. Also in an article by Helen Debenham, "The Victorian Sensation Novel" there is a reference to Oliphant's *Blackwood's Magazine* articles on sensation novels, 211-12. *Miss Marjoribanks* is briefly mentioned on page 4, but no other Oliphant novel is mentioned. In an article by Michael Galchinsky, "Otherness and Identity in the Victorian Novel", 404-420, there is no indication that Oliphant was interested in identity. It is strange to see her so marginalised in 2002. (Contrast the next item with the same title and also published in 2002.)

2958d Patrick Brantlinger, William B. Thesing eds, *A Companion to the Victorian Novel* (Blackwell Companions to Literature and Culture, Malden, Mass; Oxford: Blackwell).
There are references to Oliphant's journalism, and to the Carlingford series as examples of regional fiction; but the main discussion of her work is in two articles. Hilary M. Schor, chapter 10 "Gender Politics and Women's Rights", 172-88, includes a comparison between Eliot's *Middlemarch*, Oliphant's *Miss Marjoribanks* and Gissing's *The Odd Women*, (180-3 and later), examining the theme of redundant women and their need to find a role. Schor stresses Oliphant's rejection of the traditional romance narrative and her interest in the community of the town rather than in a love story. Elizabeth Langland in chapter 22, "The Reception of Charlotte Brontë, Charles Dickens, George Eliot and Thomas Hardy", 387-403, makes a further comparison between Oliphant and Eliot, 400-403, suggesting that the reason why Oliphant, unlike Eliot, never became a canonical novelist was her unconventional, resourceful, careerist heroines and the perceived image of her as lacking in "moral seriousness". Langland then repeats her ironic view of the myths that have damaged Oliphant's reputation. (See 2955.)
An earlier volume in the series is listed in Appendix Ten, item AP106.
(Reprinted 2005.)

2959 Philip Davis, *1830-1880: The Victorians* (The Oxford English Literary History, vol. 8, OUP October).
Refers to MOWO in several places, referring to her views of John Stuart Mill (93-4, etc) and her criticism of the sensation novel and *Jane Eyre*, *The Tenant of Wildfell Hall* and other fiction. See 247-53, 322-3, 326. In a chapter on "Alternative Fictions" (the sensational novel), Davis includes a paragraph on *Salem Chapel*, 334-35, showing how domestic realism and sensationalism are inextricably interwoven in the experience of the characters. The principal passage about her is 197-201, which discusses the influence of her life upon her fiction. Davis lists *Salem Chapel*, *Agnes*, *Hester*, *Harry Joscelyn* and *Kirsteen* as "powerful but still underrated" novels (199). On page 553 there is a comment on the ending of *Hester*; and *A Beleaguered City* is discussed 353-4, stressing the predicament of Lecamus. The *Autobiography* is also discussed. In the biographical note at the end, 595-6, Davis speaks of "her dry-eyed penetration of self-delusion and unsentimental intelligence".

2959a Beth Dickson, "Margaret Oliphant: *Kirsteen*" in Douglas Gifford, Sarah Dunnigan and Alan MacGillivray, eds, *Scottish Literature in English and Scots* (Edinburgh University Press), 434-46.
After a brief biography and survey of Oliphant's career, Dickson examines her developing feminism and her studies of life after death. *Kirsteen* is shown to be an unorthodox heroine finding her way to self-fulfilment and succeeds "on her own terms independent of men". But Dickson also notes that many of her social and political views are conventional. However, *Kirsteen* is at times ironically handled and given real

complexity.

There is an Oliphant reading list on 1084-5.

2960 David Finkelstein, *The House of Blackwood: Author-Publisher Relations in the Victorian Era* (The Pennsylvania State University).

Chapter 6, "Creating House Identities", 113-128, is a detailed examination, based on the Blackwood papers in the NLS, of the publishing history of Oliphant's *Annals of a Publishing House*. The relations between Oliphant and the Blackwoods were difficult and complex, especially after Mary Porter offered to write a biography of John Blackwood, which would have clashed with Oliphant's book. (Porter published volume 3 of the *Annals* after Oliphant's death.) But Oliphant considered the *Annals* to be her final major work and took it very seriously for this reason.

Appendix 3, "Margaret Oliphant Sales 1860-1897", 167-8, lists all her Blackwood books during those years with their prices.

2961 George Worth, *Macmillan's Magazine 1859-1907: "No Flippancy or Abuse Allowed"* (Aldershot: Ashgate).

Chapter 4, "Margaret Oliphant", 98-146, gives a full and detailed survey of Oliphant's relations with *Macmillan's Magazine* and its editors, covering all the fiction and non-fiction she published in the magazine. Also discussed are Oliphant's Macmillan books not serialised in the magazine. There is full detail of the troubled history of the negotiations over *A Son of the Soil*, *Makers of Florence*, *The Curate in Charge*, *Young Musgrave*, *He That Will not When He May*, *The Wizard's Son*, *Sheridan* and *Kirsteen*. And other books by other publishers are mentioned. Also mentioned are Oliphant's regular attempts to achieve the editorship of a magazine and her difficult relations with *The English Illustrated Magazine*. There are other references elsewhere in the book. This fully develops the theme of 2956, with full quotation of Oliphant's correspondence and discussion of endless financial problems and acrimonious correspondence.

2962 Elsie B. Michie, "Dressing Up: Hardy's *Tess of the D'urbervilles* and Oliphant's *Phoebe, Junior*" in *Victorian Literature and Culture* 30, number 1, 305-23.

A discussion of the role of clothes in both novels as defining social status and as aiding social mobility. Oliphant's views on the social role of clothes are found in her own book *Dress*. "The politics of dress" is found in all Oliphant's novels. The ambiguity of Phoebe's position in Carlingford is stressed and her sophistication and good taste at a time when class boundaries seem to be loosening. But she cannot rise above a predefined level and cannot enter the world of intellectual life and has to content herself with the world of business. Also discussed are Oliphant's criticism of *Tess* and the mutual accusations of social vulgarity by the two writers.

2963 Nicole Diane Thompson, "Lost Horizons: Rereading and Reclaiming Victorian Women Writers". *Women's Studies* (NY) 31:1, 67-90.

Discusses the slow rediscovery of Victorian women novelists, notably Charlotte Yonge, Oliphant, and Mrs Humphrey Ward. Progress has been slow because these novelists have too easily been dismissed as anti-feminist. She examines Oliphant's *Phoebe, Junior* and sees Phoebe as a "powerful, complex, ambivalent woman" who is essentially a different type of heroine. Oliphant now seems likely to be "entering the literary mainstream".

Addendum to 2002

2964 Oliphant, *Phoebe, Junior*, ed Elizabeth Langland (Peterborough, Ont., Broadview Press). Includes an Introduction and supplemental materials providing a background for examining key nineteenth-century issues such as religion and church reform, gender and the woman question, society and politics. There are excerpts from contemporary novels and poetry; newspaper articles; reviews; essays; polemic on religion and church reform; materials on gender and the woman question, and on etiquette and dress. Not seen; not available at BL or Cambridge University Library. Information from the publisher's website.

2003

- 2965 Philip Davis and Brian Nellist, Introduction to Oliphant, *Hester* (Oxford World's Classics).
The Introduction, vii - xxvi, describes *Hester* as "a work of extraordinary psychological realism, full of the subtlest shifts and ambivalences". Davis and Nellist show that Oliphant is deeply committed to the realistic novel and in *Hester* is consistently ambivalent and always avoids any over-simplified easy conclusions, as life is always much more complex and more contradictory than we suppose, and there are never any simple solutions. The experience of disillusion is at the heart of the novel and the motivation of characters is usually complex. There is a fine analysis of the ironic complexity of Catherine, whose powerful intelligence is in the end self-defeating, and a discussion of the role of Captain and Mrs Morgan, ironic and disillusioned observers who are at the heart of the meaning of *Hester*. Edward seems to bring an echo of the sensation novel into the book, but this collapses into ironic comedy since Oliphant consistently avoids simple rhetorical effects. There are discussions of Oliphant's ironic and ambiguous feminism, of the mother and son theme and of the economic background to the novel. The conclusion is "properly inconclusive". This is a major appraisal of an Oliphant novel at the highest level and should show the way for future work on Oliphant in the 21st century.
Bibliography and Chronology, xxviii-xxxii and Explanatory Notes.457-468.
- 2965a Penelope Fitzgerald, ed. Terence Dooley and others, *The Afterlife. Essays and Criticism*. NY, Counterpoint.
Includes two articles: "The Heart and Soul of Carlingford", 29-51, a compilation of introductions to Virago editions of *The Rector and the Doctor's Family*, *Salem Chapel* and *The Perpetual Curate* (items 2826, 2827 and 2835); and "The Mystery of Mrs Oliphant", 51-3, the review of Jay, *Oliphant* published in *The Observer* as "The Phenomenal Oliphant" (item 2893a). There is also a reference to Oliphant, 369-70, in the article "How I Write: Daisy's Interview".
("How I Write" was originally published in Maura Dooley ed., *How Novelists Write*, Bridgend: Seren, 2000. The Oliphant paragraphs are pp 37-8.)
- 2965b Francis O’Gorman, “ ‘Amiable but determined autocracy’: Margaret Oliphant, Venice, and the inheritance of Ruskin” in Alison Chapman and Jane Stable, eds, *Unfolding the South, Nineteenth-century British Women Writers and Artists in Italy* (Manchester and NY, Manchester University Press), 183-200.
Examines Oliphant’s complex and ambivalent views of Ruskin, admiring him as a fine prose stylist, but also complaining of his arrogance and egotism, his dictatorial manner and his aloofness from real life, and perhaps envying his comfortably secure life. In *The Makers of Venice* (1887) she had mixed views of Ruskin’s approach to that city in *The Stones of Venice* (1851-3), an enormously influential book. In writing her own book she engaged with Ruskin’s views but aimed to create her own distinct individuality as a writer quite different from his. And paradoxically she “us[ed] a Ruskinian position to distinguish herself from the continuing power of his aesthetic judgments”, 191. And she contributed to Ruskin’s loss of reputation at the end of his life.
- 2966 Steven R. Serafin and Valerie Grosvenor Myer, eds, *The Continuum Encyclopedia of British Literature* (NY and London, The Continuum International Publishing Group).
Includes "Oliphant, (Mrs) Margaret", by Merryn Williams, 732-3. Oliphant's irony and lack of interest in romantic love or in Providence. The themes are characteristic of Williams's approach in her earlier work. The Carlingford novels and the Stories of the Seen and Unseen are discussed, also *The Ladies Lindores* and *A Country Gentleman*.
- 2967 Jenni Calder, “Through Mrs Oliphant’s Library Window”. *Women’s Writing* 10:3, 485-502.
A remarkably eloquent study of the use of imagery of light and darkness and of looking into and out of windows in the short stories “The Open Door” and “The Library Window” and also in the novels *Miss Marjoribanks* and *Hester*. This use of imagery reflects Oliphant’s views of the constraints on women’s lives and her aim to counter this by showing “women’s ways of seeing” and the use of light imagery is often very dramatic. Oliphant writes about “trapped, tormented spirits” (mainly women) faced by insurmountable barriers. The stories are about “appearance and reality, image and substance” and “degrees of perception”. Calder examines the predicament of the eponymous *Hester* and quotes from Oliphant’s

1880 article "The Grievances of Women", complaining of male injustice to women.

2968 Robert A. Colby, rev of Birgit Kämper (item 2952). *Victorian Periodicals Review* 36:2 (Summer), 184-5.

After a brief survey of the rediscovery of Oliphant Colby complains that the book is overloaded with documentation; it is at its best when the author speaks in her own voice. It is very exhaustive in its coverage of its theme and would make "a useful source book".

2968a Anne Scriven, 'Molten Sapphires, Moments that Speak: Margaret Oliphant's Journals'. *Folio* 6 (Edinburgh: National Library of Scotland, Spring), 10-12, (The title on the cover is "Smeddum and Sensibility: Oliphant's Tale".)

Relates the Autobiography to the Scottish ballad tradition and stresses that Oliphant's Scottishness is essential for an understanding of her. There is a tribute to the lyrical, poetic power of her scene-painting in the Autobiography.

2969 June Sturrock, "Mr Sludge and Mrs Oliphant", *Victorian Newsletter* 101, 1-5.

Oliphant's grief for the death of her children led her to write the Stories of the Seen and Unseen. Brief details are given of these stories, including *The Lady's Walk*. Unlike all other writers of ghost stories Oliphant "represent[s] the dead as loving and benevolent". But she was not drawn to spiritualism. Her alternative, ironic, mode is illustrated from *Miss Marjoribanks*, but Sturrock considers that "the realist mode evidently restricted her imagination".

2004

2969a James Eli Adams, Tom Prendergast and Sara Prendergast, eds, *Encyclopedia of the Victorian Era* (Danbury, Connecticut: Grolier Academic Reference, an imprint of Scholastic Library Publishing, inc), 4 vols.

Helene E. Roberts, "Oliphant, Margaret", III, 139-40. Surveys Oliphant's career with stress on her maternal problems. Her best novels are the Carlingford series. She prefers character to plot and her novels are rambling and not well constructed. Her best work is the supernatural stories, which are tighter and more compactly structured than her novels. Details on the Blackwood connection and mention of her biographies. The Autobiography is highly praised. She is supreme in portraying women; her men are either weak or brutal. But Roberts considers her to be not much inclined to challenge the position of women, although she has been called a "gentle subversive". Brief bibliography and a portrait.

2970 Rosemary Dinnage, *Alone! Alone! Lives of Some Outsider Women* (New York Review Books).

In section VI, "TRAPPED", chapter 22, "Conspicuous Gallantry: Margaret Oliphant", 243-52, Dinnage welcomes the rediscovery of Oliphant, protests at Henry James's severe verdict on her after her death, and briefly surveys her life, its bereavements, compulsive work and financial pressures. Dinnage refers to a wide range of Oliphant's novels and quotes from some of them, noting the humour and irony which colours all her mature work, and identifying "responsibility, its acceptance and evasion" as her main theme. In the short stories Oliphant chooses to be franker than usual about the difficulties of women and their disillusion with men. There is a brief summary on 280-1.

This is a revised edition of Dinnage's review of Merryn Williams's 1986 Oliphant biography (2834).

2971 Elisabeth Jay, "Oliphant, Margaret Oliphant Wilson" in Oxford DNB new edition, vol 41, *Norbury - Osborn* (2004), 732-35.

A biography covering MOWO's early years, her lifelong collection with Blackwoods, the Carlingford series, her intolerable financial pressures, her sharp tongue, her love of biography, the supernatural stories which gave her some spiritual comfort and her quiet ambiguous style of feminism. Her religious stance is described as "dogmatic Christian unorthodoxy". Her "lifelong ambivalence" about her role is stressed, and 1870 is described as the "watershed in her career". Her continuing prolificacy to the end is noted. A final paragraph assesses the strengths of her fiction, her "ability to gauge changing fashion" and her skill over a wide range of themes and genres. "Her distinctive voice ... encompassed both irony and pathos within its deceptively 'artless' cadences". Illustrated with the Sandys portrait.

The biography of Oliphant's husband, Francis Wilson Oliphant, 721-2, is revised by Merryn Williams from the original entry.

2971a Francis O'Gorman, "Romance and Victorian Autobiography: Margaret Oliphant, Edmund Gosse and John Ruskin's 'needle to the north' " in Corinne Saunders ed., *A Companion to Romance: from Classical to Contemporary*, (Oxford: Blackwell), 360-74.

An article about Oliphant's *Autobiography*, Gosse's *Father and Son* and Ruskin's *Praeterita* and other books. Romance is here defined as a narrative of triumphant progress through difficulties to attainment. But O'Gorman uses Oliphant's *Autobiography* as a contrast to this, 361-2, showing "a life continually ruptured ... by disabling calamity". The romantic ideal of a triumph over adversity is not found in this fragmentary autobiography.

There is also a reference to Oliphant in the next chapter, Andrew Sanders, "Victorian Romance: Romance and Mystery". The theme of this article is the difference between a "romance" and a novel, and Oliphant is quoted from her *Literary History of England in the End of the Eighteenth and Beginning of the Nineteenth Century* as suggesting that romance is an eighteenth-century genre, and the novel a nineteenth century one, 377.

2972 Anne McManus Scriven, "The muted Scotswoman and Oliphant's Kirsteen", in Eleanor Bell and Gavin Miller, eds, *Scotland in Theory* (Amsterdam / New York: Rodopi), 167-81. In surveys of Scottishness Scotsmen have consistently been given priority over Scotswomen, who are thus "muted" and undervalued. In *Kirsteen* Scriven details the progress of the heroine to self-discovery and rejection of the inferior role imposed on Scotswomen. The death of Kirsteen's lover begins her journey to independent thought and being her own person. In the end she is the financial saviour of her family. There is an interesting examination of the role of Oliphant's "straight-talking, upright middle-aged spinsters" (such as Marg'ret in this novel) who are typical of Scottish womanhood and are unlike the traditional spinster stereotype. (This is Anne Scriven of items 2950b and 2968a.)

2973 Elizabeth Winston, "'Taking Off' the Neighbours: Margaret Oliphant's Parody of *Romola*" in William Baker, Ira Nadel, eds, *Redefining the Modern: essays on literature and society in honour of Joseph Wiesenfarth* (NJ, Fairleigh Dickinson University Press; London, Associated University Presses), 115-29.

Winston sees ironic and parodic echoes of George Eliot's *Romola* in *Miss Marjoribanks*. Lucilla corrects what Oliphant sees as Eliot's uncritical idealisation of *Romola* (as shown in her review of *Romola* in a *Blackwood's* article) and acts out in Carlingford a parodic version of *Romola's* role in Florence. Many parallels between the two novels are noted, Oliphant each time undercutting what she finds over-rhetorical in Eliot. In particular the humorous and friendly treatment of Mr Cavendish is considered to be a challenge to Eliot's uncharitable treatment of Tito Melema. Lucilla also ironically echoes the role of Savonarola when she sets herself as moral guide to Carlingford. Cf the Chicago centenary paper.

2974 Joan Bellamy, "'A Lifetime of Reviewing', Margaret Oliphant on Charlotte Brontë", *Brontë Society Transactions* 29:1, 37-42.

A survey of Oliphant's many discussions of Charlotte Brontë, in 1855, 1867, 1887, 1892 and 1897. Oliphant's distaste for the "unwomanliness" of *Jane Eyre* was modified after she had developed a sympathy for feminism. Bellamy challenges some of Oliphant's views of Brontë and notes that her complaints of Brontë's lack of artistry do not prevent her admiring the power of her achievement. Bellamy also examines Oliphant's critical, but more sympathetic, view of *Shirley* and *Villette*, and notes her disapproval for indiscreet biographical information.

2975 Oliver Lovesey, "Victorian Sisterhoods and Female Religious Vocation in Margaret Oliphant's *Chronicles of Carlingford*", *Victorian Newsletter* 106, 21-27.

A discussion of the rise of Anglican sisterhoods in the 1840s, 1850s and later and of Oliphant's sympathetic view of these in the Carlingford novels, especially *The Doctor's Family* and *The Perpetual Curate*. She was writing articles on religion concurrently with the early *Chronicles*. She shows women as

being specially gifted for a religious life and the sisterhoods and the clergy wives and mothers in the *Chronicles* have greater gifts for spirituality and moral guidance than their menfolk. The theme is also studied in *The Curate in Charge* and *The Minister's Wife*. Lucilla Marjoribanks is humorously treated as a woman with a mission.

2976 Julianne Smith, "Private Practice: Thomas De Quincey, Margaret Oliphant, and the Construction of Women's Rhetoric in the Victorian Periodical Press", *Rhetoric Review* 23:1, 40-56. De Quincey and Oliphant are compared as playing similar roles in the literary world of the 19th century, both being disadvantaged and using *Blackwood's Magazine* as their main source of self-expression. De Quincey pioneered a new view of good style and the role of rhetoric in literature, and he derived this from his admiration of women writers, though only as letter writers. In her writings on De Quincey Oliphant showed her admiration and sympathy for him. She and other women writers found a distinctive voice quite distinct from that of earlier male writers, trained on classical models of rhetoric. For women writers style and invention grow out of life and personality.

Addendum to 2004

2976a *Chambers Dictionary of Literary Characters* (London: Chambers Harrap). An encyclopaedic book. The index lists characters from *Margaret Maitland*, all the stories from *The Chronicles of Carlingford*, and *Hester and Kirsteen*, p. 788, and each character is listed in the Dictionary with a succinct and lively sketch. Most characters come from the Carlingford books. (Compare 2876a with a different, less logical, choice of books.)

2005

2977 Maureen M. Martin, *The Scottish Wild: Masculinity and National Identities in Nineteenth-century Britain* (Sir Walter Scott, Robert Louis Stevenson, Margaret Oliphant, John Everett Millais, Edwin Landseer) (ProQuest / UMI). The publication of a PhD dissertation. See Appendix Eleven. The book studies the romanticised image of wild Scotland found in the authors and artists named, and its impact on the national identities of England and Scotland. The Oliphant book studied is *The Wizard's Son*. (Information from www.amazon.co.uk, since the book is not yet available in British libraries.)

2978 Wendy S. Jones, *Consensual Fictions: Women, Liberalism, and the English Novel* (Toronto, Ont, Buffalo, London, Toronto University Press). In chapter 5, "Margaret Oliphant's Women Who Want too Much", 155-181, with notes on 229-33 Jones suggests that Oliphant was much more in sympathy with John Stuart Mill's feminist views than is often thought. She then examines *Phoebe, Junior, Hester and Kirsteen* as evidence of Oliphant's increasing pessimism about the possibility of successful marriage and genuine companionship between men and women in a society where women are consistently undervalued. So her forceful intelligent heroines seek fulfilment in other ways than in traditional marriage and discover bonds with other women close than they can find with men. She uses the traditional courtship plot ironically to highlight those women in the main plot whose stories lead to a very different outcome. This theme is summarised in chapter 6, 185-7, where Oliphant's heroines are seen in relation to her own career and frustrations.

2979 Arlene Young, "Workers' Compensations: (Needle)work and Ideals of Femininity in Margaret Oliphant's *Kirsteen*" in Beth Harris, ed., *Famine and Fashion: Needlewomen in the Nineteenth Century* (Aldershot, Ashgate), 41-51. *Kirsteen* shows that although needlework is a sign of servitude for women of high class it and dressmaking are also a means for "female solidarity and community" and for independence for women who use it for a career, even if this is at the cost of loss of caste. Young acknowledges that the portrayal of the life of dressmakers and other working women in *Kirsteen* is rather unrealistic. (In a book published in 1999, but not listed above under that date, Young briefly examines *Phoebe, Junior* and *Kirsteen* in a sub-chapter titled "Independent Women and Work: Oliphant and Levy", suggesting that these novels undermine the stereotypes of the fictional roles of women without appearing to do so. She seems to find less feminism in Oliphant's fiction in 1999 than in 2005. See *Culture, Class and Gender in*

the Victorian Novel: Gentlemen, Gents and Working Women, Basingstoke: Macmillan, 130-36. There is a reference to Oliphant's attack on Grant Allen's *The Woman Who Did*, 143-5.)

2979a Sophia Andres, "Mary Elizabeth Braddon's Ambivalent Pre-Raphaelite Ekphrasis" (*Victorian Newsletter* 108 (Fall), 1-6).
Contains references to Oliphant's criticism of Braddon in the *Blackwood's Magazine* article "Novels", *BM* 102 (Sep. 1867).
(This is just one of many late 20th and early 21st century articles on other authors than Oliphant, but using her fiction or her journalism to illustrate the authors' themes. They prove that Oliphant has now achieved the status of a major Victorian writer, whose work has to be taken seriously in discussions of Victorian literature. No other such article needs to be listed.)

2980 Michelle J. Mouton, "Margaret Oliphant and John Stuart Mill: Disinterested Politicians and the 1865 General Election" (*Dickens Studies Annual* 35, 209-39).
A discussion of *Miss Marjoribanks* from the point of view of Oliphant's engagement with John Stuart Mill, starting from her article "The Great Unrepresented", noting that although she rejected his views on women's suffrage she identified with his political views on the need to enfranchise the disinterested middle classes and not the working classes. Her political conservatism is stressed and the problem of Oliphant's ambivalent ironic attitude to Lucilla and the role of women are examined in relation to Lucilla's manipulation of the two contrasting politicians Mr Cavendish and Mr Ashburton. The novel is studied against the background of the 1865 General Election and the 1866 Parliamentary Reform Bill, which interested Oliphant very much. She sees woman's political role as social rather than party political. (The article reflects the continuing debate on the interpretation of Oliphant's authorial view of Lucilla.)

2981 Solveig C. Robinson, "Expanding a 'Limited Orbit': Margaret Oliphant, *Blackwood's Edinburgh Magazine*, and the Development of a Critical Voice" (*Victorian Periodicals Review* 38 (Summer), 199-200).
A discussion of Oliphant's use of different *personae*, sometimes masculine, sometimes feminine, in her later *Blackwood's Magazine* articles, with specific reference to the very different "Old Saloon" and "Looker On" series. In the earlier series she shows a serious concern for literary values, for the moral and cultural role of the novel and for a specific kind of restrained realism. Her proud and conscientious professionalism and the scrupulous fairness of her book reviewing are stressed. The pose of a rather blasé observer, ironically detached from the social and cultural world of the 1890s, found in the six "Looker On" articles, was difficult to maintain at this difficult time in Oliphant's life.

It does not seem necessary to identify all the books published in 2005 which contain references to Oliphant. It is enough here to mention Mary Spongberg, Ann Curthoys, Barbara Caine, eds, *Companion to Women's Historical Writing* (Basingstoke and NY, Palgrave Macmillan), which contains two unimportant references to Oliphant, 29, 300. This book is mentioned only for negative reasons; Oliphant's many historical character studies are not mentioned.

Note on 2006

Articles were published on Oliphant in 2006. But it seems best to conclude this bibliography with 2005, as this book was intended for publication in 2006, but was delayed. It is enough here to mention Louis James, *The Victorian Novel* (Oxford: Blackwell; Blackwell Guides to Literature), which includes a brief but friendly section on Oliphant.

APPENDIX SEVEN

Andrew Lang on Mrs Oliphant in 1912

AP74 Andrew Lang, *History of English Literature from "Beowulf" to Swinburne* (London,

Longmans, Green and Co., Oct., 1912).

In the penultimate chapter, XXXVI, "Latest Georgian and Victorian Novelists", of the last book Lang (1844-1912) wrote (published not long after his death) he devotes one short paragraph to MOWO on p. 633. It will be useful to repeat the paragraph in full, changing only the 1912 inverted commas to italics:

Mrs Oliphant (Mary Margaret Wilson (sic) (1828-1897)) was a woman of letters who heroically undertook incessant labour for the sake of others who were dependent on her pen. Consequently her gifts were diluted, and she must always be best known for the novels styled *The Chronicles of Carlingford*, which are remarkable for their placid unstrained humour. More than once she displayed a very unusual power of dealing with the supernatural, especially in *The Besieged City* (sic) and "Old Lady Mary". In these pieces her manner is unique for tenderness and sympathy. In her historical biographies, as of *Molière* and *Jeanne d'Arc*, she suffered from want of strict training, and if she found a good thing of apocryphal source, inserted it on its literary merits. Her work on the publishing House of Blackwood is valuable to the student of literature and literary lives in the days of Wilson and Lockhart. Few who have written so much have written so well.

A list of errata on p. 665 does not correct the errors in this paragraph. (A revised edition published in Dec. 1912 restores the correct title of *A Beleaguered City* - which was due to be reprinted in 1913 - but leaves MOWO's name uncorrected.)

The treatment of a wide range of 19th-century novelists in this chapter is conventional and superficial; Lang's very brief discussion of, for example, George Eliot has nothing to say of interest, but he does show a slight knowledge of her books, as of those of Dickens and Charlotte Brontë which he mentions; but the above paragraph on MOWO suggests that he is here relying entirely on his memory, not on research or recent re-reading, and the selection of titles to name seems arbitrary and absurd. (For example he presumably mentions *Jeanne d'Arc* merely because in writing her book MOWO was influenced by Lang's own book on Saint Joan.) In 1897 and 1899, writing in his regular column "At the Sign of the Ship" in *Longman's Magazine* (2438, 2686) Lang wrote with evident knowledge and a degree of understanding of MOWO; for example, he names *A Beleaguered City* correctly. But now, fifteen years after MOWO's death, he is guilty of inaccuracy, superficiality and glib generalisations untested by experience. And he subscribes uncritically to the Oliphant myth ("her gifts were diluted") that by 1912 had become an unassailable orthodoxy. This is thoroughly characteristic of the sharp decline suffered by MOWO in the early years of the twentieth century, and demonstrates how much needed doing in later years to rediscover and rehabilitate her.

APPENDIX EIGHT

The Extinction of Mrs Oliphant, 1904-1948

Following the theme of Appendix Seven, this Appendix lists books and articles which demonstrate how completely Mrs Oliphant was forgotten in the first half of the twentieth century. No attempt has been made to trace all casual references to MOWO during this period.

1904

AP75 Esther Longhurst, "Tom Jones for Girls" (editorial title), a Letter to the Editor. *The Saturday Review*, 29 Oct., 548.

Includes a regret for the disappearance of the great Victorian novelists, including MOWO, from the reading of girls.

(This led to a correspondence in successive weeks under the heading "The Reading of Upper-class Girls". On 19 Nov., 643, "A Mother" lists *The Heir Presumptive and the Heir Apparent* as among her sixteen-year-old daughter's reading. This is surprising, as this novel was last printed in 1893.)

1906

AP76 Florence B. Low, "The Reading of the Modern Girl". *The Nineteenth Century and After* 59 (Feb.), 278-87.

Includes, 281, a reference to MOWO: "Mrs Oliphant's stories, the heroines of which we followed from one volume to another, with their homely charm and real insight into human life, seem to have passed into the limbo of forgotten things.... They are too uneventful, too seriously written, too earnest for the generation that feeds on scraps and snippets."

(These two items are mentioned in Flint, *The Woman Reader*, item 2872a.)

1910

AP77 William Francis Collier, LL.D, *A History of English Literature* (London etc and New York: Thomas Nelson and Sons, Dec.), new ed., revised. With a preface by W. Robertson Nicoll. Nicoll presumably brought the book up to date; previous versions were published in 1861, 1866, 1870, 1882 and 1886. There is a list of minor Victorian novelists, 705-9. MOWO is not included; she is merely given three lines in the "Supplementary List", listing *The Chronicles of Carlingford*, *The Primrose Path*, *Lilliesleaf*, *Salem Chapel* and the *Life of Edward Irving*. (Is Nicoll responsible for this peculiar list? Had he forgotten that *Salem Chapel* was one of the *Chronicles*? R. Brimley Johnson revised the later chapters, but probably did not touch the section on Victorian novelists, since if he had he would have listed *Miss Marjoribanks*. cf. 2731.)

The book was reprinted in 1919 and no change was made to the three lines on MOWO.

(In Nicoll's earlier literary history, Thomas Seccombe and W. Robertson Nicoll, *The Bookman Illustrated History of English Literature*: London, Hodder and Stoughton, 2 vols. (serialised in monthly instalments from Dec. 1905 to Nov. 1906) MOWO is not mentioned. But in a footnote on I, 29, a *Blackwood's* article on Dunbar by F.R. Oliphant (MOWO's son) is mentioned.)

AP78 John W[illiam] Cousin, ed., *A Short Biographical Dictionary of English Literature* (London: Dent, Everyman)

Entry on MOWO, 290. Mainly factual, with very incomplete list of books, and the conventional view that her talent was destroyed by over-production, and that her style was "negligent." Conventional praise of *Margaret Maitland* and *The Chronicles of Carlingford*. *Margaret Maitland* is credited with "humour, pathos and insight into character". *A Beleaguered City* is listed without comment. Non-fiction books listed, incomplete. She is considered to have often written beyond her intellectual powers. But to conclude, her humour and gift for character are again mentioned, along with her admirable industry. Also published in New York by E.P. Dutton.

Sybil Cust's essay "Mrs Oliphant", item 2723b, shows how low the valuation of Oliphant had fallen in the Edwardian period. The verdict "trivial and uninteresting" – from a woman who admired Oliphant as a woman – is strangely harsh and is explicable only as evidence of the total collapse of Oliphant's reputation, making it possible to acquiesce in a view which nobody was yet ready to challenge.

1912

AP78a Arthur Compton-Ricketts, *A History of English Literature* (London, T.C. & E.C. Jack; and NY, Dodge Publishing Co.)

Under the inappropriate sub-heading "Romance" there is a brief sentence about Oliphant with approval of *A Beleaguered City*, 104. No other book is mentioned.

(In the revised edition, retitled *A Primer of English Literature* (London, Nelson, 1925), this sentence is repeated, 170.)

1916

AP78b William Lyon Phelps, *The Advance of the English Novel* (NY, Dodd Mead & Co).

Oliphant is quoted, 67-8, expressing distaste for male ribaldry in literature. (This is from *The Literary*

History of England in the End of the Eighteenth and Beginning of the Nineteenth Century.) Professor Phelps seems unaware that Oliphant is a novelist and indeed says on page 118 that there are only two women novelists of the first rank, Jane Austen and George Eliot. (Details from the London edn: John Murray, 1919.)

1918

The *Short History of English Literature in the Nineteenth Century*, by William Henry Hudson, is included in the main bibliography (2730a) because Hudson writes on MOWO with admiration. But it proves nevertheless that literary critics were no longer giving her work the serious attention that it deserved, and the overproduction myth by now had hardened and had been taken for granted. And *Salem Chapel*, mentioned here, was not the right novel to sustain her reputation for long. So her work could not hope to survive without regular re-examination. (Brimley Johnson's sensible views, 2731, evidently did not have much influence.)

1934

AP78c Muriel Masfield, *Women Novelists from Fanny Burney to George Eliot*, London: Nicholson and Watson.
Refers to Oliphant only as a critic of Charlotte Brontë, 96, 158. (This criticism had been answered by May Sinclair. See item 2726a.)

1935

AP79 Rev. of Clarke, *Six Portraits* (item 2741). *The Times Literary Supplement*, 6 Jun., 366. Clarke is interested in her subjects as women, not as authors, and in their religious experience. The reviewer merely lists MOWO among the six names.

AP80 Monica Redlich, "Six Women Writers", rev of Isabel Clarke, *Six Portraits*. *John O'London's Weekly*, 15 Jun, 374.
Redlich comments on most of Clarke's women writers, but merely mentions MOWO. (*John O'London's Weekly*, 12 Apr. 1919 - 10 Sep. 1954, revived as *John O'London's*, 8 Oct. 1959 - 27 Dec. 1962, was a nostalgic, anecdotal, gossipy literary magazine, curiously old-fashioned in a period when literary criticism was growing more and more a serious academic discipline. This and AP86 and AP89 are the only references to the periodical needed in this bibliography.)

1938

AP81 Review of Barrie, *McConochie and J.M.B* (item 2745). *The Times Literary Supplement*, 19 Nov., 743.
A humorous discussion of Barrie's speeches. The speech on MOWO is simply mentioned without comment.
(Similarly *The Publishers' Circular*, 12 Nov., under the heading "A Choice Selection of Books for Christmas and The New Year" includes, 756-7, a brief review of the book, admiring it, but merely mentioning MOWO.)

1947

AP82 Howard Mumford Jones, "Lady Novelists: A Study in Homekeeping Hearts", rev. of Stebbins, *A Victorian Album* (item 2750). *New York Times*, 5 Jan., 7, 10.
A critical analysis of Stebbins's approach, admiring most the central chapters on the four main novelists, especially the one on Mrs Gaskell. A friendly sentence on the Oliphant chapter; but Jones does not commit himself as to whether MOWO deserves rediscovery.

AP83 "Some Lady Novelists", rev. of Stebbins, *The Christian Science Monitor*, 15 Feb.,

magazine section, 14. Signed "D.S."

MOWO and other novelists mentioned by Stebbins are "dimly recollected". The reviewer comments on the mediocrity of most of the novelists and discusses the way their restricted backgrounds condition their approach to writing. But the Victorians do need rediscovery and revaluation.

AP84 DeLancey Ferguson, "Unrepressed Victorians", rev. of Stebbins. *New York Herald Tribune* Weekly Book Review, 23 Feb., 19.

MOWO is quoted to show that Victorian women were not repressed in spite of the myth; her "prodigious output" is mentioned. Then a paragraph on Charlotte Brontë. A further paragraph on "the fecund, spendthrift unhappy Mrs Oliphant" in Stebbins's chapter on her - which "presents the freshest material" and makes a successful distillation of MOWO's career.

AP85 James Pope-Hennessy, "But Were they 'Victorian'?", rev. of Stebbins. *The Spectator*, 2 May, 502-3.

Pope-Hennessy challenges the over-simplification of the concept "Victorian". He describes the MOWO chapter as "a welcome resurrection", and quotes Stebbins on the quiet domestic life of MOWO. Then an examination of the Brontë and George Eliot chapters.

AP86 "Novels of the Nineties". *John O'London's Weekly*, 24 Jan., 226-28.

A review of an exhibition of Victorian fiction at the National Book League. At one point the reviewer says, "we may see rescued from oblivion such books as ... *The Beleaguered City* (sic) by Mrs Oliphant".

AP87 "What is a Victorian?", rev. of Stebbins. *The Times Literary Supplement*, 17 May, 241.

The reviewer distinguishes between early, middle and late Victorian. Two sentences on MOWO, who is "almost unknown to the present generation"; so "she seems here a rounder reality" than the other novelists, perhaps because she left an autobiography.

AP88 Charles Frederick Harrold, rev. of Stebbins, *Modern Philology* 45 (Aug.), 67-8.

The treatment of most authors is praised. The chapter on MOWO is considered an admirable essay on a very prolific writer. (Harrold avoids saying whether he also admires MOWO.)

See also item 2750a, where Naomi Lewis is entirely unconvinced of the need to rediscover MOWO.

(The majority of reviews of Stebbins are included, but not all; other reviews appraise the contribution made by the book in revaluing the Victorians, with brief comments on the main novelists. Examples are: Eric Bentley, "Scholars and Ladies", *The Saturday Review of Literature* (NY), 15 Mar., 21; Norman Nicholson, "The Three Sisters" (reviewing also a new edition of novels by the Brontë sisters), *Time and Tide*, 31 May, 568-9; *The United States Quarterly Book List* 3 (Sep.), 135-6. None of these reviews has anything to say on MOWO.)

AP89 Shay Mackie, "The World's Prolific Writers". *John O'London's Weekly*, 26 Dec., 766.

Contains this sentence: "Mrs Oliphant, the once famous but now remembered and occasionally dipped into only by our octogenarians, wrote about 120 books."

1948

AP90 Albert C. Baugh, ed., *A Literary History of England* (NY and London: Appleton-Century-Crofts).

In Book IV, "The Nineteenth Century and After", by Samuel C[laggett] Chew, there is a section on George Eliot (Section VII of Chapter XXV, "Other Novelists of the Mid-Century"), 1378-81.

It ends with a brief paragraph on MOWO, comparing her with Eliot, commending *Salem Chapel* and *A Beleaguered City* - but clearly showing no direct knowledge of her work.

(In the 2nd edn. of this book, 1967, the paragraph on MOWO is unchanged, but two articles about her (items 2755 and 2761) are included in the Bibliographical Supplement, p. 1759.)

APPENDIX NINE

References to Mrs Oliphant in Encyclopaedias and Histories of Literature, 1975 – 1997

It is not necessary to include in the main bibliography brief references to Mrs Oliphant in literary histories, that is, those in the last quarter of the twentieth century. But it is worth including in this appendix several examples from this period to show how some, although not all, literary historians had started to consider her of sufficient stature to warrant at least a brief mention, and unfortunately also to show that a truly balanced estimate of her work has been very slow to develop. However, AP91, AP93, AP94, AP95, AP98, AP99, and perhaps AP101 show evidence of direct knowledge of MOWO's work. The others scarcely deserve listing, except to illustrate how persistent was the misunderstanding of MOWO.

1975

AP91 Marjorie Boulton, *The Anatomy of the Novel*, London and Boston, Routledge and Kegan Paul.

A brief reference to MOWO on page 2, describing her as a "lesser novelist who at her best wrote brilliantly on the deceptions of fantasy and the resulting disappointments". *Miss Marjoribanks* and *The Cuckoo in the Nest* named.

1981

See main bibliography, item 2806a.

1983

AP92 Michael Stapleton, ed., *The Cambridge Guide to English Literature* (CUP). Entry on MOWO, 651-2. Twenty-one lines. Three novels listed. The Carlingford novels incorrectly described as about Scottish life. MOWO described as having talent, and showing "considerable skill", but no genius and so forgotten.

1985

AP93 Michael Wheeler, *English Fiction of the Victorian Period 1830-1890* (London and NY: Longman; Longman Literature in English Series). Brief comment on MOWO, 98-99, entirely on the Carlingford series; she is considered to have a more limited range than Trollope, Eliot and Samuel Butler. She "offers a sarcastic but moderate view of the pettiness of Victorian religious life in the duller towns. The less dramatic stretches of her writing have a rather awful ring of truth". Also mentioned 90, 166, and 181, her views of Hardy. 248-9, brief biography and bibliography. Carlingford novels listed in the Chronology.

1987

AP94 Alastair Fowler, *A History of English Literature*, Oxford: Blackwell. On p. 306 while discussing short stories, Fowler refers to MOWO's, specifically "The Secret Chamber" and "Earthbound". At her best "she looks forward to Henry James". "At her quiet best, when she managed to avoid slackening of tension, she achieved a singleness of purpose, a freedom from plot and a consciousness of style that carried the expansive story to a new level." A brief reference to MOWO's novels.

1988

AP95 Vineta Colby, "Oliphant, Margaret Oliphant Wilson (1828-1897)", in Sally Mitchell ed, *Victorian Britain: An Encyclopedia* (NY and London: Garland Publishing), 556-7.

Colby comments on Oliphant's Scottishness, her life, *The Chronicles of Carlingford*, the Autobiography, the supernatural fiction and the non-fiction. Warm praise for her distinctiveness as a novelist: "sharpness of observation, and objectivity balanced with compassion and warmth". (There are brief references to Oliphant in other articles in the encyclopedia.)

AP96 Ian Ousby, ed. *The Cambridge Guide to Literature in English* (CUP).
A replacement for AP92. Includes, 699, "Oliphant, Margaret"; eighteen lines, purely factual, listing seven novels, two biographies and the Autobiography, and highlighting MOWO's Scottish themes. A disappointment after AP83. This is listed only because of its eminent publisher, showing that even in 1988 (and in the 1993 reprint) MOWO's importance was not yet fully recognised. *The Chronicles of Carlingford* are still incorrectly described as being about Scotland. cf.AP92. (Information from 1993 edn.)

1990

AP97 Magnus Magnusson, ed.. *Chambers Biographical Dictionary*, 5th ed., (Edinburgh: W & R Chambers Ltd.)
Entry on MOWO, 1102, 32 lines. Almost entirely factual, stressing the Blackwood connection. Refers to the Carlingford series and to *Margaret Maitland*, also to seven other novels, including mainly those of Scottish interest. MOWO is described as a "feminist Trollope", an unidentified quotation. Her output is described as "astonishing and uneven".
(Earlier editions, not consulted, 1897, 1929, 1935. The MOWO entry in the 4th edition 1961, revised 1984, is of no interest. The 1990 entry was reprinted, abridged, in the 6th ed., 1997, omitting the criticism of unevenness, and listing fewer novels.)

1991

AP98 Joanne Shattock, "Oliphant, Margaret (Oliphant, née Wilson)" in D.L. Kirkpatrick ed., *Reference Guide to English Literature*, 3 vols., second ed.. (Chicago and London, St James Press), II, 1046-1048.
MOWO described as "a minor writer in the best sense of that term". Full bibliography. Praise for her literary histories, the Blackwood *Annals*, her Scottish novels, and the Carlingford series, with special attention to *Salem Chapel*. Her gift for social observation stressed.
(The first edition, *The St James Guide to English Literature*, published in Chicago in 1984, is not available in Britain, and it seems best to include this book under 1991, rather than under 1984.)

1992

AP99 Claire Buck, ed., *Women's Literature A-Z* (London: Bloomsbury Publishing).
Includes an entry on MOWO, 875, with brief biography, a list of early novels of the Carlingford series, and the Stories of the Seen and Unseen. Eleven novels listed. The *Literary History* is admired and there is a brief comment on the autobiography. Inexplicably *The Athelings* is considered "the best of Oliphant's many domestic romances". Her work is described as "sharply humorous"; but the usual complaint is made of work damaged by financial pressure. Also a brief, not very useful, entry on *The Chronicles of Carlingford*, 422-3, and a reference in Kathryn Burlinson's article "Nineteenth-Century Britain", p.22, to MOWO's lack of a room of her own. Perhaps KB is the author of the Oliphant entry.
Compare other feminist encyclopaedias: 2857 and 2861a.

1994

AP99a John Keay and Julia Keay, eds, *Collins Encyclopaedia of Scotland* (London: Harper Collins).
"Oliphant, Margaret (née Wilson)", 747-8. Largely biographical, listing several early novels, e.g. *The Quiet Heart* and *Katie Stewart*, inappropriately. *The Chronicles of Carlingford*. Her novels "of English provincial life" are "some of her most accomplished work". No reference to the supernatural stories. There is a portrait.
The revised edition, 2000, repeats this entry unchanged.

1995

AP100 Margaret Drabble, ed., *The Oxford Companion to English Literature*, revised ed., (OUP).
Entry on MOWO, p. 725. Lists three early novels, mentions two biographies and praises *The Chronicles of Carlingford* and *The Stories of the Seen and Unseen*. Later novels seem to be dismissed as “undemanding romances”. A conventional comment on the autobiography. Not much improvement since the 1932 *Companion* (2740a). But the comment on the autobiography is less bland than that in 1932.
(It seems that Drabble has taken her information from AP99, since the two articles are similar in many ways.)

1997

AP101 Ronald Carter and John McCrae, *The Routledge History of Literature in English* (London and NY, Routledge).
There is a paragraph on MOWO on p. 295, and a mention on p. 296. *The Chronicles of Carlingford* are admired: “immense verve”; and *The Stories of the Seen and Unseen* briefly discussed.

See also AP97.

Later examples are listed in the main bibliography.

APPENDIX TEN

Brief References to Mrs Oliphant in Recent Books

Many books of the late twentieth century and the early twenty-first century make brief references to Mrs Oliphant. These references add little to our understanding of her work and merely serve to illustrate the themes of the authors of these books. So there would be little purpose in including them in the main bibliography. But it is useful to list a selection of these books in this appendix, to show that many scholars have now come to recognise Mrs Oliphant as a significant Victorian writer, even though those listed here fail to give Oliphant her deserts. This appendix overlaps slightly with Appendix Nine, but the purposes of the two appendices is rather different. The books in this appendix are partly specialist scholarly literary studies and partly academic studies of the Victorian novel, which have appeared very frequently in recent years.

1992

AP102 Olga Kenyon, *800 Years of Women's Letters*, (Stroud: Alan Sutton).
There is a brief reference to *Autobiography and Letters*, 62-3.

1993

AP103 Peter Gay, *The Bourgeois Experience: Victoria to Freud*, vol 3, *The Cultivation of Hatred* (NY and London: Norton).
There are two references to Oliphant, including one to her journalism, 335-6, and noting her dislike for over-intellectualism.

1997

AP104 Pamela K. Gilbert, *Disease, Desire and the Body in Victorian Women's Popular Novels*

(Cambridge Studies in Nineteenth-century Literature and Culture, Cambridge University Press).
The three women novelists discussed are M.E. Braddon, Rhoda Broughton and Ouida. Oliphant's views of the three are quoted, but mainly her harsh attack on Broughton in the article "Novels" of 1867. Perhaps in a later novel Broughton was making an ironic comment on this attack.

1998

AP105 Carolyn Dever, *Death and the Mother from Dickens to Freud: Victorian Fiction and the Anxiety of Origins* (Cambridge Studies in Nineteenth-century Literature and Culture 17, Cambridge University Press).
Miss Marjoribanks is discussed, 31-34, examining the ironic treatment of a mother's death and Lucilla's later discovery of a role.

1999

AP106 Ellen Jordan, *The Women's Movement and Women's Employment in Nineteenth-century Britain* (Routledge Research in Gender and History, London: Routledge).
There are several references to Oliphant's views.

AP107 Herbert F. Tucker, ed, *A Companion to Victorian Literature and Culture* (Blackwell Companions to Literature and Culture, Malden, Mass; Oxford: Blackwell).
There are a few references to Oliphant and in Timothy Peltason's article "Life Writing" there is a reference to the Autobiography, 369-70. For another volume in this series see item 2958d. See also 2958c.

2000

AP108 Barbara Dennis, *The Victorian Novel* (CUP, Cambridge Contexts in Literature).
Two references to MOWO, pp. 55, 56, commenting on her views of the contemporary novel. This book is intended as a textbook for A Level students.

2001

AP109 *The Nineteenth-Century Novel; A Critical Reader*, ed Stephen Regan (London and NY: Routledge, for the Open University).
Reprints Oliphant's article "Sensation Novels", 39-44. The brief introductory note praises the insight of the article but makes no reference to Oliphant's fiction.

2002

AP110 Sarah Annes Brown, *Devoted Sisters: Representative of the Sister Relationship in Nineteenth-century British and American Literature* (Burlington, VT: Ashgate).
There are several references to *Phoebe, Junior*.

AP111 Gail Marshall, *Victorian Fiction* (Contexts; London: Arnold, a member of the Hodder Headline Group).
There are several references to Oliphant's disapproval of "improper" fiction, and bare reference to the Carlingford series (54 and 77, note 3).

AP112 Francis O'Gorman, ed, *The Victorian Novel: A Guide to Criticism* (Blackwell Guides to Criticism, Malden, Mass; Oxford: Blackwell).
This is a history and anthology of 20th century criticism of the Victorian novel, and deliberately confines itself to "acknowledged great names". So references to Oliphant are few. There is mainly a brief mention of her *Victorian Age*, and a quotation from Elaine Showalter (item 2794) referring to Oliphant, and another quotation from Catherine A. Judd, "Male Pseudonyms and Female Authority in Victorian England" in John O' Jordan and Robert L. Patten, eds, *Literature in the Marketplace: Nineteenth-century British Publishing and Reading Practices* (CUP, 1995), not elsewhere listed in this bibliography. Her view of *Jane Eyre* is

mentioned there.

2004

AP113 Kay Boardman and Shirley Jones, eds, *Popular Victorian Woman Writers* (Manchester University Press).

References to Oliphant's criticism of *East Lynne* (in Marie Riley's article on Ellen Wood) and (in Shirley Jones's article on Rhoda Broughton) of Broughton in her articles on fiction in 1862 and 1867 and her *Victorian Literature*. Jones admires her critical intelligence.

AP114 Alexis Easley, *First Person Anonymous: Women Writers and Victorian Print Media, 1830-70* (Aldershot: Ashgate).

This book deals with the importance of anonymous periodical journalism in the developing of women's authorial identities in the early Victorian period. There are several references to Oliphant's book reviews (published anonymously). Her unfavourable views of Harriet Martineau are mentioned.

AP115 Francis O'Gorman, ed., *A Concise Companion to the Victorian Novel* (Blackwell Concise Companions to Literature and Culture; Blackwell Guides to Criticism, Malden, Mass; Oxford: Blackwell). The only reference to Oliphant is 147-8, in an article by Richard Salmon, mentioning the conflict between writing and domesticity in her life.

APPENDIX ELEVEN

Academic Dissertations, 1967-2005

PhD theses, except where otherwise stated. Including those which are only partly about MOWO.

1967

William Evans Mosier, "Mrs Oliphant's Literary Criticism". Northwestern University.

1979

M[argaret] K. Gray, "The Fiction of Margaret Oliphant", Glasgow University.

D. Jasper, "The Reconstruction of Christian Belief in the Late Victorian Novel with Particular Reference to the Works of Mrs Margaret Oliphant, Mrs Humphrey Ward, Mark Rutherford and Samuel Butler", BD, Oxford.

1981

Catharine Mary Hoff, "Images of Victorian Women: The Popular Fiction of Yonge, Craik and Oliphant", Indiana University.

1982

A.L. Hertz, "*Macmillan's Magazine* under David Masson 1859-1867", Cambridge University.

1983

J. A. Haythornthwaite, "The Proceeds of Literature: a Study of Some Aspects of the Publication and Reception of the Writings of Mrs Margaret Oliphant", Strathclyde University.

1989

J.L. Broughton, "Conversion and Beyond: The Changing Self in Victorian Autobiography", D. Phil, University of York. (Chapter 5 on Oliphant.)

1990

Robert David Aguirre, "Writing Subjects: Ideology and Self-representation in Victorian Autobiography (Ruskin, Oliphant, Gosse, Trollope)", Harvard University.

Margarete Rubik, "Das Romanwerk von Mrs Margaret Oliphant: eine ungewöhnliche Sicht traditionellen Motive", University of Vienna.

1991

Wendy Kay Carse, "Domesticity and the Victorian Gothic Short Story: 'Flesh and Blood is not Made for Such Encounters' (Dickens Charles, Gaskell Elizabeth, Hardy Thomas, Oliphant Margaret, Le Fanu Sheridan)", Tulane University.

S.M. Davies, "'Curiously Common': the Complex Ordinarity of Mrs Oliphant's Achievement", Liverpool University.
See Appendix Twelve.

1992

Ruth Ann Smalley, "A Widening Consciousness: Women Novelists and Autobiographical Fiction in Victorian Britain (Bronte Charlotte, Eliot George, Oliphant Margaret, Grand Sarah)", University of Iowa.

1993

Rhonda Lea Batchelor, "Authentic Femininity and Working Women, Margaret Oliphant's *Salem Chapel*, *Miss Marjoribanks*, and *Phoebe, Junior* (Oliphant, Margaret Wilson), MA, University of Alberta Canada.

Jacquelyn Sue Kahn, "Women's Associations in Victorian Literature and Culture: Friendship, Rivalry and Alternative Alliances in the Third Sphere (Martineau Harriet, Browning Elizabeth Barrett, Trollope Anthony, Oliphant Margaret, Gaskell Elizabeth)", University of Illinois at Urbana-Champaign.

1994

Bernard F. Accardi, "The Epistemological Rhetoric of Autobiography (Augustine, Saint, Bunyan, John, Oliphant, Margaret, Adams, Henry)", University of Kansas.

Aeron Haynie, "Imperialism and the Construction of Femininity in Mid-Victorian Fiction (Mary Elizabeth Braddon, Margaret Oliphant, Rhoda Broughton, George Eliot, Charlotte Bronte)", University of Florida.

Barbara Zembach Thaden, "The Maternal voice in Victorian fiction: Rewriting the Patriarchal Family (Gaskell, Elizabeth, Oliphant, Margaret, Wood, Mrs Henry, Norton, Caroline)", University of North Carolina at Chapel Hill. (See item 2912.)

1995

Lori Renee McGahren-Clemens, "Margaret Oliphant's Singular Gift: Plotting Changes in Gender and Genre (Oliphant, Margaret, Bildungsroman, Supernatural Fiction)", Northwestern University.

Marlene Anne Troup, "The Private Rod: Marital Violence, the Law, and Sensation in Victorian Fiction (Domestic Violence, Wilkie Collins, Mary Elizabeth Braddon, Margaret Oliphant, George Eliot)",

University of Florida.

1996

Eileen Catherine Cleere, "'The Shape of Uncles': Capitalism, Affection and the Cultural Construction of the Victorian family (Jane Austen, George Eliot, Anthony Trollope, Margaret Oliphant, Father Child Bond)", Rice University.

Destyn M. Laporte, "The Progress of the Soul (John Donne, Samuel Johnson, Margaret Oliphant, Scotland)", California State University, Dominguez Hills.

Jeanette Annette Kolosov McLean, "Writing Women's Lives: A Study of Victorian Women's Auto/biography (Women Writers, Elizabeth Gaskell, Margaret Oliphant, George Eliot, Charlotte Bronte, Lucy Caroline Lyttelton)", New York University.

Sandra L. Spence, "Pre-feminist Indicators in Margaret Oliphant's Early Responses to the Woman Question", University of North Texas.

1997

Lois Victoria Conrad, "Perish or Publish: Victorian Culture and Women's Subjectivity in the Autobiographies and Fiction of Margaret Oliphant and Charlotte Yonge (Women Writers)", Tulane University.

A. Gupta, "The Publishing History of Novels by Women in Late Nineteenth and Early Twentieth Century England, Cambridge University. (Chapter 6 on Oliphant.)

1998

Rhonda-Lea Carson-Batchelor, "Margaret Oliphant: Gender, Identity, and Value in the Victorian Periodical Press", University of Alberta.

Karen Kay Dodwell, "Making Room: The Production of Fictional Space in the Novels of Gaskell, Eliot, and Oliphant (Elizabeth Gaskell, George Eliot, Margaret Oliphant)", University of Houston.

Kathleen M. Keating, "Beleaguered Memory: Nation and Narrative Forgetting in Nineteenth-century British Literature (William Dodd, Margaret Oliphant, John Ruskin, George Gissing)", University of California.

1999

Sally Barron Blazar, "'Conventional Properties': Reception, Marketing and Editing of Late Victorian Autobiographies by Women (Women Writers, Harriet Martineau, Fanny Kemble, Annie Besant, Frances Poer Cobbe, Margaret Oliphant)", Boston University.

Elizabeth Latta Brother, "A Profession of their Own: A Study of the Journalistic Writing and Careers of Christian Johnstone, Margaret Oliphant, Eliza Lynn Linton and Emilia Dilke", Indiana University.

Diana Pharaoh Francis, "'Models to the Universe', Victorian Hegemony and the Construction of Feminine Identity (Emily Eden, Charlotte Yonge, Margaret Oliphant, Ellen Wood, Mary Elizabeth Braddon)", Ball State University.

Julianne Nelson Smith, "Notorious Bodies of Faith: Holy Women in Victorian Art and Literature (Women Religious)", Texas Christian University.

2000

Christine Iddon, "Waiting upon God: Divine Providence in the Work of Margaret Oliphant", University of London. (Accepted 1999 but dated 2000.)

2001

Adrianne Noel Bender, "Mapping Scotland's Identities: Representations of National Landscapes in the Novels of Scott, Stevenson, Oliphant, and Munro (Sir Walter Scott, Robert Louis Stevenson, Margaret Oliphant, Neil Munro), New York University.

Joyce Chaplin, "Mrs Oliphant and Victorian Moral Philosophy: a View of Social Morality", University of Reading.

See Appendix Twelve.

Anna Maria Jones, "Problem Novels / Perverse Readers: Late-Victorian Fiction and the Perilous Pleasure of Identification (Wilkie Collins, Anthony Trollope, Margaret Oliphant, Sarah Grand, George Gissing", University of Notre Dame.

Precie Alvarez Schroyer, "'There was always something better which she might have done'; Performativity and Victorian Gender Ideology in *East Lynne*, *Miss Marjoribanks* and *Middlemarch* (Ellen Wood, Margaret Oliphant, George Eliot, Judith Butler)", Lehigh University.

Albert Carlyle Sears, "Sensational Resistance: A Study of Generic Instability and Value in the Mid-Victorian Novel (Anthony Trollope, Margaret Oliphant, Mary Elizabeth Braddon)", Lehigh University.

2002

Emily Blair, "Virginia Woolf and the Nineteenth-century Domestic Aesthetic: Poetry the Wrong Side Out (Elizabeth Gaskell, Margaret Oliphant), University of California-Davis.

Nicole Lynn Davie, "Establishing Roles and Accuracy of Historical Costumes in Select Nineteenth-century Literature with a View to the Establishment of a Resource Guide (Margaret Oliphant, Scotland)", University of Manitoba-Canada.

Julie Ellen Fromer, "A Necessary Luxury: Tea in Victorian Fiction and Culture (Elizabeth Gaskell, Anthony Trollope, Margaret Oliphant), University of Wisconsin-Madison.

Kristina Lynn Hochwender, "Country Clergymen: National and Religious Mediations in the Victorian Clerical Novel (Margaret Oliphant, George MacDonald, Mrs Humphrey Ward)", Washington University.

M. Riley, "Girls of the Period: Women Critics and Constructions of the Feminine in the Mid-Victorian Novel", University of Central Lancashire.

2003

Sheila Catherine Bauer-Gatsos, "Reiteration as Resistance: Performativity in the Novels of Charlotte Yonge, George Eliot, and Margaret Oliphant", Lehigh University.

Sarah Jane Heidt, "Composite Beings: Symonds, the Burtons, Oliphant, and the Making of Late-Victorian Auto/biographical Selves (John Addington Symonds, Richard Burton, Isabel Burton, Margaret Oliphant), Cornell University.

Mary Margaret Husemann, "Wedded Women, Wicked Women: Marriage, Morality, and Maternity in the Work of Margaret Oliphant (Scotland) ", University of South Carolina.

2005

Shannon Landry Brown, "'We are no Preacher': Margaret Oliphant's Textual Authority".
Louisiana State University,

Maureen M. Martin, "The Scottish Wild: Masculinity and National Identities in Nineteenth-century Britain (Sir Walter Scott, Robert Louis Stevenson, Margaret Oliphant, John Everett Millais, Edwin Landseer)".
Indiana University.
Published later in 2005. See main bibliography, item 2977.

APPENDIX TWELVE

Microfilms and Websites

Literary research will increasingly make use of the new technology, and microfilms are sometimes the most convenient way to read the works of Oliphant and to publish articles on her. Accordingly in this Appendix I make brief reference to texts available only on microfilm, and to websites that have appeared recently. I start with two microfilms of PhD theses listed in Appendix Eleven. Although this involves repetition and although I have not chosen to annotate those theses which remain unpublished, especially because these microfilms are available in the BL I here offer brief summaries of these two theses, continuing the item numbering from Appendix Ten.

1991

AP116 Sarah M. Davies, "Curiously Common : the Complex Ordinarity of Mrs Oliphant's Achievement" (University of Liverpool). Microfilm DX170630 at the BL.
Davies examines the familiar story of Oliphant's conflict between financial stress and artistic integrity, fully illustrated from the Oliphant correspondence at the NLS. The theme of money and work is then illustrated from *The Railway Man and his Children*. There is a discussion of the supernatural stories, echoing Oliphant's religious faith and her many bereavements. Most interesting is a discussion of Oliphant's analysis of complex, multi-levelled states of mind and her belief in the importance of second thoughts. This is illustrated from *Salem Chapel* and *Sir Tom*. Oliphant believed in man's irrationality, differing in this from John Stuart Mill. Other themes of the thesis are Oliphant's disillusioned view of life, the mutual incomprehension of the generations and of the married and the unmarried, as seen in *Hester*, and the recurrence in her life and her fiction of moments of stillness and "sheer emptiness" which illustrate the value of domestic familiarity as a source of comfort. Much of the thesis contains biographical details, relating Oliphant's relations with her husband and her sons to her fiction.

2001

AP117 Joyce Chaplin, "Mrs. Oliphant and Victorian Moral Philosophy : a View of Social Morality" (University of Reading). Microfilm DX220164 at the BL.
Chaplin contends that Oliphant was more familiar with the moral philosophers of her day than is usually supposed. She examines the moral dilemmas, the self-deceptions, the obsession with money in the novels in the light of contemporary moralists such as John Stuart Mill and F.D. Maurice, deriving her themes of alienation, identity and gender identity from them. Unlike Sarah Davies she believes that Oliphant was in sympathy with many of Mill's views, for example his belief in individual development as a force for good and his diagnosis of the pressure to conform of the majority on the minority. She disliked some of the views of utilitarianism and was concerned with the essential role of the individual conscience and of common morality as a guide to conduct. There is a discussion of the themes of heredity and environment, of the English class structure, of self-sacrifice and of free will and determinism as developed in her fiction. There is a reference to her regret that the Church has failed to give true moral guidance owing to its social ambitions.

Also the NLS has microfilms of Rhonda -Lea Carson Batchelor, *Margaret Oliphant: Gender, Identity, and Value in the Victorian Periodical Press* (University of Alberta, Canada), 1998, and Elizabeth Latta Brother, *A Profession of Their Own: A Study of the Journalistic Writing Careers of Christian Johnstone, Margaret Oliphant, Eliza Lynn Linton and Emilia Dilke* (Indiana University, USA) 1999. See Appendix Eleven under 1998 and 1999. Details are not given here because these theses are not available elsewhere in the UK

The publisher Adam Matthew Publications of Marlborough, Wiltshire, has published in microfilm the complete works of Oliphant, in four parts, each of 20 reels. The entire fiction is included, including the two 1898 volumes of short stories, "*Dies Irae*", never published with Oliphant's name, the four early novels once attributed to William Wilson, and *The Two Mrs Scudamores*, never published in volume form, except in a Blackwood series of reprinted short stories. Also the two collections of *Stories of the Seen and Unseen* of 1885 and 1902 are included, unnecessarily since 1902 includes the contents of 1885. The Autobiography and the collected non-fiction (apart from *Dress*) are included in part 4. The editions of the works chosen to microfilm are the first editions, in one, two or three volumes. The sequence of books is apparently arbitrary, not in any way chronological, or alphabetical, which makes this publication less useful than it ought to be. In addition there is a complete collection in 26 reels of the correspondence and literary manuscripts from the National Library of Scotland (The Blackwood MSS), including not only Oliphant's own letters and MSS but letters to her and about her and other relevant material, such as the MSS of her son F. R. Oliphant and much that is not really relevant to Oliphant. And there are brief digital guides to the two series, including a biography and quotations from scholars.

A number of Oliphant websites have appeared lately. The most important of these deserves separate itemization:

AP118 Ana María García-Domínguez, The Margaret Oliphant Site
(<http://www.mrsoliphant.org>).

This is run by García-Domínguez as part of her PhD research on Oliphant. The site is being continuously developed and has sections on Oliphant's life and works, a "Miscellany", and a brief bibliography, with references to e-texts of some of her books, and to other websites. Of particular interest is a transcript of two recently discovered letters to Grant Allen, apparently responding to a letter of his complaining of her attack on him in "The Anti-marriage League". The other websites listed in this site deal with Victorian themes and include references to Oliphant, sometimes biographies, which add nothing new to our knowledge of her, and sometimes bibliographies.

One website listed in AP118 that does deserve brief mention here is <http://www.slaite.org.uk/scotauth/oliphdswh.htm> - which includes a note by Jenni Calder. Also the ongoing Project Gutenberg, <http://www.gutenberg.org>, publishes e-texts of a large number of out-of-copyright books, including all of Oliphant's *Stories of the Seen and Unseen* and also *Jeanne d'Arc*. See also http://www.bbc.co.uk/scotland/arts/writingscotland/writers/margaret_oliphant and <http://www.electricscotland.com/history/women/wh49.htm> (Women in History of Scots Descent). Both contain rather conventional biographies. García-Domínguez also lists an article in the internet encyclopaedia, Wikipedia. This includes a brief biography, derived from the latest edition of *The Encyclopaedia Britannica* (see item 2735b), and there is an inadequate bibliography. (Recently the Wikipedia article has improved enormously and now includes a very good bibliography; and there are even quotations from Oliphant.) For other websites and for lists of e-texts of Oliphant works outside Gutenberg I refer readers to The Margaret Oliphant Site and to the Margaret Oliphant Fiction Collection, <http://www.oliphantfiction.com>. (May 2022. The latest Wikipedia entry includes a complete list of published volumes of fiction and five portraits and much beside; but there are mistakes and some pointless details.)

AP119 A Japanese website of some relevant interest is Mitsu Matsuoka, Nagoya University,
<http://www.lang.nagoya-u.ac.jp/~matsuoka/index.html>.

This includes a section, The Victorian Web, with a subsection, Authors, including Oliphant among a rather eccentric selection of names. Details given on Oliphant offer little new, but there is a neat two-sentence

summary of her special qualities and a useful bibliography. Also included in the website is The Victorian Studies Literary Archive, a very interesting survey, with a section on Oliphant, including e-texts of the best known Stories of the Seen and Unseen, the note by Jenni Calder mentioned above, and a list of 19th century quotations about Oliphant from a 1900s literary encyclopaedia (not held by BL). One of these quotations must be mentioned here, since I was unaware of it when preparing this bibliography: an appreciative comment, noting however her prolificacy, and doubting her chance of survival, from Francis Whiting Halsey, *Our Literary Deluge and Some of its Deeper Waters* (London: Grant Richards, 1902), 128 (details extended from the BL catalogue). It is interesting to note that Japanese scholars are now taking a significant interest in Oliphant.

Postscript

This bibliography represents research up to 2006 and thus includes items covering all years up to 2005. Since then increasing disability has prevented further research. However, with the help of another Oliphant researcher I was able in 2009 to collect details of reviews in two nineteenth-century newspapers, *The Banner* and *The Echo*, which have now been included in Part One. I wish to record here my gratitude to this researcher, Judith Van Oosterom-Pooley. The Obituary from *The Echo* (2468b) is particularly interesting as a comment from a new generation of commentators on a figure from the past.

Oosterom-Pooley is the author of *The Whirligig of Time, Margaret Oliphant in her later years* (Bern, Oxford: Peter Lang), 2010. (An earlier version was published as a thesis by the University of Leiden, n.d. (2004), and thus should have been included in Appendix Eleven.) For more information on this book see Finale 2018/19.

Important new information has appeared about Mrs Oliphant and deserves to be listed but not itemized. I am grateful to Joan Richardson for this information:

Joan Richardson, *The Family Tree of Margaret Oliphant* (2013, <http://www.oliphantfiction.com>)

This 40-page document traces Margaret Oliphant's ancestry and descendants from the 16th century through the 20th century, based on historical records and parish-register records of births, marriages, and deaths. Section 5 compares Oliphant's story "The Heirs of Kellie" with actual documentation of her ancestors. Section 6 compares her novel *Katie Stewart* with actual documentation of her great-grandmother Isabell Stewart, including how Isabell is connected to the Oliphants. In Section 7 there is a wealth of new dates, including birthdates of Oliphant's brothers and father; names and some dates of her maternal and paternal grandparents; and other documentation of her father's background.

I am now able to identify Anne Mozley, 1809-1891, as the *Christian Remembrancer* reviewer of *Salem Chapel* and *Miss Marjoribanks* (items 343 and 450, "Youth as Depicted in Modern Fiction"). Joanne Wilkes, *Women Reviewing Women in Nineteenth Century Britain The Critical Reception of Jane Austen, Charlotte Brontë and George Eliot* (The Nineteenth Century Series) (Farnham, Surrey, Ashgate Publishing Limited, and Burlington VT), 2010, has a chapter on Anne Mozley. Wilkes suggests Mozley as author of these reviews. Mozley may also have written the *CR* review of *Edward Irving* (item 319), but I cannot be certain of this. W. Robertson Nicol quotes Mozley in his 1907 edition of *Salem Chapel* (item 2710).

Finale 2018/19

Since my last contribution to this bibliography eleven years have passed and during that time many articles of great interest have been published on Oliphant, but also some unfortunately of negative value. My researches have been much inhibited by old age and severe disability, and I must now conclude this bibliography with a list of articles from 2006 to 2017, including briefer annotations than I have included in the rest of the bibliography. This list cannot be itemised because it is selective and omits much of less importance and to continue itemising would entail a complete sequence of numbers. Instead I cite articles and books by the author's name and the year of publication. (It will be noted that nothing is included from 2007 and 2015.) I am grateful to Elisabeth Jay for help and advice in compiling this list.

First I must examine encyclopaedias or dictionaries of English literature, which ought to have their fingers on the pulses of contemporary literary study, but sometimes sadly fail to keep up to date with recent progress in Oliphant studies. And unfortunately the dictionaries (or Companions) of the university presses of Oxford and Cambridge are particularly disappointing, including incorrect information and misleading comments which are invalidated by recent studies. I have dealt with the Cambridge dictionary in AP92 and AP96. Oxford's dictionary (Burch 2009) makes an unreasonable complaint of "a stream of undemanding romances and novels of domestic life", also "the destructive necessity of having to write too much"; however her writing is "sharp and humorous", and some of her books are admired. Professor John Sutherland (Sutherland 2011) repeats much of what he says in item 2845. But he singles out *Agnes and A Son of the Soil* as "lachrymose" and "gloomy" and makes very generalised comment on *The Chronicles of Carlingford*. Regrettably he stresses Oliphant's alleged modesty about her work, failing to see this as a self-protective device. (But see item 2865, where he seems less inclined to identify modesty in her work.) Jay 2009 *Dictionary* is an admirably succinct summary of Oliphant's journalism in *Blackwood's Magazine*, *The Spectator* and elsewhere. (There is also an entry on *Annals of a Publishing House*.)

There are three full-length books in the list, including Elisabeth Jay's Oxford bibliography. Oosterom-Pooley 2010 is a book of great importance, since it surveys the latter part of Oliphant's career, the 1880s and 1890s, both fiction and non-fiction, including her journalism. This is a period strangely neglected in recent years, except for *Kirsteen*, because of the persistent preoccupation with *The Chronicles of Carlingford* (which I shall shortly illustrate). But the 80s and 90s were remarkable for a greater richness, complexity and ambivalence than had appeared in Oliphant's work before. I do not agree with all of Oosterom-Pooley's views in her book; for example I take a higher view than she does of *The Marriage of Elinor*. But the book is a very necessary corrective to the current unbalanced state of Oliphant studies and ought to herald fuller studies of her later work. Birrento 2011, by a Portuguese scholar, surveys the *Autobiography*, examining its reception and reputation and analysing the *persona* which Oliphant created for herself in the autobiography. There is an interesting commentary on her treatment of her family: her parents, her brothers, her sons, nephew and nieces. Jay 2011 and 2017 is a complex wide-ranging study of the reputation of Oliphant over the years from *The Equivocal Virtue* to contemporary articles, chronicling the re-evaluation of her work over a wide range of topics, religion, feminism, Scottishness and much besides. It is a major sourcebook for Finale 2018/19.

Salem Chapel has become very popular among academics and scholars in recent years. Yet every time they choose to deal only with one problem: why does Oliphant in this novel interweave a realistic tragicomedy about the difficult relations between a nonconformist minister and his flock with an unrealistic melodrama or sensationalist narrative about a villain, a vengeful mother and an oppressed daughter? Different scholars gave different answers to this question and three of these answers are listed below: Milton 2009, Bruce 2011 and MacDonald 2011. Is it because confession and forgiveness are themes that unite the two plots (Milton)? Or is it because the minister and the vengeful mother share a need for their moral values to be respected and recognised, but the British law does not allow this to happen (Bruce)? Or is it because Vincent, the minister, lives in his own sensationalist world and finds this echoed and threatened by the sensational world into which he is plunged by the vengeful mother and thus finds himself deprived of the domestic peace and stability he needs and is exposed to "vulgar publicity" (MacDonald)? And we must think back to Shirley Jones's centenary article, later published in 1999 / 2000 in the sixth volume of *Women's Writing* (item 2944). Here the central theme is the sacredness of motherhood, which is highlighted in both plots by the women characters. How do we reconcile these diverse opinions?

Regrettably we cannot. *Salem Chapel* must not be taken in isolation as a self-contained work of fiction. It has to be seen in relation to the whole sequence of *The Chronicles of Carlingford*, in the context of Oliphant's career as a whole, especially in the three or four years which precede it and the three or four years which follow it, and with regard to the use that she makes (fortunately not very often) of melodrama and sensationalism in her fiction. And it is unreasonable to make a selective commentary on this novel, ignoring whatever does not suit your preconceived notion of what it means. I must briefly revert to MacDonald, who gives much space in her article to Adelaide Tufton, a choric character who compensates for her bodily disability by reveling in malicious gossip and creates her own private / public sensational world, and thus, supposedly, links the two separate worlds of the novel. MacDonald is aware that Oliphant disapproved of sensationalism in fiction and tries to suggest that in *Salem Chapel* she is dramatising this disapproval while also being attracted to it. This seems to me to be an example of special pleading. And we need a corrective to this view by giving more stress to the views of Shirley Jones, which equally fail to represent the whole truth as Tara MacDonald fails. But what we need even more is a moratorium on articles on *Salem Chapel* for at least twenty years.

No such problems are to be found in articles on *Miss Marjoribanks*, a much more unified and homogenous novel. I list four articles, three of them published in 2008, two of them written by Amy J. Robinson. Robinson 2008, intended for Jane Austen scholars, is an entertaining comparison between Oliphant's novel and Austen's *Emma*, concentrating on the two heroines, and taking its cue from Q. D. Leavis's introduction to her edition of *Miss Marjoribanks* (item 2772). Here ingenuity outreaches plausibility. Robinson 2009, written in a more scholarly way, surveys the debate about the interpretation of the novel and about how much Oliphant was a feminist, and then shows how she uses comedy and irony to challenge the conventions of the Victorian marriage plot. And she demonstrates that the ending is not the stereotypical happy reunion of lovers, since Lucilla marries to fulfil her ambitions, not for love. (The same point is made by Witz 2016.) This is much the best of the three articles in *Antifeminism and the Victorian Novel*. Tange 2008 shows that Lucilla uses her drawing room as her powerbase to establish her authority and to consolidate her position in Carlingford and makes use of her femininity in an unorthodox way. And Oliphant uses fiction to challenge the stereotypes of women's role. Millar 2008 uses *Miss Marjoribanks* (and John Galt's *The Member*) as the starting point for a recommendation that Scottish literature should treat politics and the parliamentary novel in a more Scottish way.

There is just one article on *Phoebe, Junior*, and this is a very specialist article. Zakreski 2016 starts with a commentary on Oliphant's *Dress*, in which she recommends a revisionist approach to women's clothing and not a traditional one. Similarly the characters in *Phoebe, Junior* are assessed according to the way they dress, and there is in this novel a revisionist approach to fictional narrative and a reworking of the patterns of the domestic novel.

Only one non-Carlingford novel (apart from those discussed by George Levine, which I shall mention later) appears in my list. This is *Kirsteen*, examined in a post-colonialist article, Michie 2013. The novel is set back at the end of the Napoleonic war and the characters of the story see this with romantic eyes, as a result of Oliphant's reading of Sir Walter Scott. But subsequent colonialist events modified this romanticism and this is reflected in the later events of the novel.

As always much attention has been given by scholars to Oliphant's supernatural fiction and there are four discussions of them in my list, Walker 2009, Makala 2013, Mitchell 2016 and Tearle 2017. Walker offers a feminist interpretation of the ghost stories: when women are removed from their rightful position in society the result is uncanny, and Oliphant "used her ghost stories to create a safe rhetorical space in which to explore a shifting relationship between gender, power, property, and space". The importance of the mother and child theme is noted. Mitchell gives one of the most detailed and imaginative commentaries upon "The Open Door" and offers an interpretation of the juniper bush symbol. Makala's book in Chapter 3, 'Uncomfortable Houses' and the Spectres of Capital", includes a section "Everything is included in pardon and love: Margaret Oliphant's 'The Open Door' and 'Old Lady Mary'", 118 – 131. In "The Open Door" the investigator acquires a greater sympathy for people below him socially than he had ever had before. The analysis of "Old Lady Mary" concentrates upon class consciousness and snobbery because Makala considers ghost stories to be vehicles for social criticism and she largely ignores the supernatural dimension. But there is a detailed analysis of "Old Lady Mary", and as the subsection heading indicates she

concentrates upon the pardon and love of the endings. Tearle writes on “The Land of Darkness” in an informal semi-populist style and gives the story a traditional analysis, stressing that Oliphant is alienated by mechanisation and industrialisation, but he notes the influence of Dante.

I wish to pursue the theme of informality and accessibility. Oliver Tearle is an academic, but his playful title indicates that his electronic file is addressed to the general reader, not to students (who may of course participate). And Marc M. Arkin, whom I shall mention shortly, is a law lecturer, but writing on Oliphant she takes a holiday from her academic background and writes as a common reader, making an amateur approach to Oliphant, not a professional one. Oliphant must not be encased in technicalities and academic talk because what universities and literary critics must recognise is that Oliphant must be made available to the public, who have still to be made aware of her, the public who read *Great Expectations* and *A Christmas Carol* and *Jane Eyre* and *Wuthering Heights* and *Tess of the D’Urbervilles* and *The Woman in White* and *Pride and Prejudice* – and “The Open Door” and “The Library Window”. And to achieve this we must communicate the knowledge of Oliphant in a human, easy and relaxed manner. Accordingly I here list articles that fulfil that responsibility: Jay 2009 “Bed”, O’Gorman 2011, Peltason 2014, Witz 2016, Elphinstone 2016. Arkin 2016 and two articles by George Levine which I shall mention later. Jay writes a highly accessible commentary on Oliphant’s methods of working and her choice to write at night when everybody else was asleep, thus being able to fulfil her publishers’ demands, however impossible they seemed. O’Gorman records, using a letter in his possession, Oliphant’s unsuccessful attempt to get *The Cornhill* to publish a story by her son Cecco. Witz and Elphinstone, calling Oliphant a dangerous woman, and writing in a lively manner, show how she challenges the stereotypes of Victorian fiction and the accepted status of women, especially in the unorthodox endings of her novels, choosing examples from *Miss Marjoribanks*, *Hester* and *The Ladies Lindores*. Elphinstone also stresses that Oliphant was as a woman strong and fully self-reliant. These articles celebrate Oliphant’s feminism more than any of the others. Arkin writes with high enthusiasm, challenging other novelists in comparison with Oliphant, but noting her tendency to use novelistic devices. And she includes a detailed examination of *Miss Marjoribanks*, that being the Oliphant novel Arkin first read. And I have listed a brief, but eloquent, commentary on the *Autobiography*, Peltason 2014, because it is a fine tribute to the book, to end the article, and needs to be recorded. This comment is admirable: “[She makes] crisply phrased judgments that may strike the reader’s ear as either bitter or brave, slyly aggressive or admirably undeluded”, 396. (There are other references to Oliphant in this *Companion*, but they do not deserve special mention.)

I shall now briefly refer to three articles on Oliphant’s journalism which almost bookend my list. Stern 2006 shows that Oliphant writing as a literary critic, especially on autobiographies, was able to create her own identity in a male-dominated world. Schroeder 2017 chronicles a friendly dispute between Oliphant and Andrew Lang, carried out largely in *Blackwood’s Magazine* and *Longman’s Magazine*, about the ethics of biography. And Dabby 2017, writing upon women moralists in the nineteenth and twentieth centuries, comments on Oliphant’s writings on eighteenth-century celebrities and authors.

One item deserves special mention. Brown and others, 2006 – 2019, includes a long entry on Oliphant, surveying her life and career widely and commenting in detail on many of her works of fiction and non-fiction, with interesting analyses of several later novels. Also her links with other writers are mentioned. Many reviews are quoted.

In conclusion I must comment on two splendid articles by George Levine, Levine 2014 and Levine 2016. He states with confidence that Oliphant is a great novelist and that her supposed minor novels, still largely unknown, are as worthy of admiration for their insight into human nature as *Salem Chapel* and *Miss Marjoribanks*, which have become well known. He then, 2014, makes a commentary upon *The Ladies Lindores* and in greater detail upon *For Love and Life*, a fine novel which has been given very little attention. And in 2016 he devotes a whole article to *A Country Gentleman and His Family*, thus being the first scholar to give a detailed analysis of what is one of Oliphant’s most accomplished novels, which was briefly praised long ago by Q. D. Leavis (item 2780), but has been disregarded ever since. He notes with high admiration what is unique and challenging in *A Country Gentleman*. These two articles are as important in charting the way forward in Oliphant studies as Leavis and the Colbys long ago and as Elisabeth Jay more recently. I must now repeat what I said earlier, that there should be a moratorium on articles on *Salem Chapel* – and also for different reasons on *Miss Marjoribanks* – and that critical energies

should now be devoted to Oliphant's later work, following the lead of Oosterom-Pooley and Levine.

Kimberly J. Stern, "Reviewing Autobiography: The Self-Fashioning of Margaret Oliphant in Her Periodical Criticism." *Lifewriting Annual: Biographical and Autobiographical Studies* 1 (2006): 91–108.

Gordon Millar, "Do *The Member* and *Miss Marjoribanks* Have a Place in a Canon of Scottish Literature?" In *Re-Visioning Scotland: New Readings of the Cultural Canon*, edited by Lyndsay Lunan, Kirsty A. Macdonald, and Carla Sassi, Frankfurt: Peter Lang, 2008, 117–129.

Amy J. Robinson, "Margaret Oliphant's Miss Marjoribanks: A Victorian Emma", *Persuasions, the Jane Austen Journal* 30 (2008), 67 – 75.

Andrea Kaston Tange, "Redesigning Femininity: *Miss Marjoribanks*'s Drawing-room of Opportunity." *Victorian Literature and Culture* 36 (2008): 163–186.

Dinah Birch, ed. *The Oxford Companion to English Literature*. 7th ed. Oxford: Oxford University Press, 2009. Entry on Oliphant, 733.

Elisabeth Jay, "A Bed of One's Own: Margaret Oliphant" in Ceri Sullivan and Graeme Harper eds, *Authors at Work: The Creative Environment, Essays and Studies*, vol 62. Cambridge: D.S. Brewer, 2009, 49-67.

Elisabeth Jay: "Oliphant, Margaret Oliphant Wilson," *Dictionary of Nineteenth-Century Journalism in Great Britain and Ireland*, edited by Laurel Brake and Marysa Demoor, Ghent, Belgium: Academia Press, 2009, 469–470.

Amy J Robinson. "An 'Original and Unlooked-For Ending'? Irony, the Marriage Plot, and the Antifeminism Debate in Oliphant's *Miss Marjoribanks*." In *Antifeminism and the Victorian Novel: Rereading Nineteenth-Century Women Writers*, edited by Tamara Wagner, Amherst, NY: Cambria; 2009, 159–176.

Leila Walker, "Ghosts in the House: Margaret Oliphant's Uncanny Response to Feminist Success." In Wagner ed. *Antifeminism*, 177–195.

Heather Milton, "The Female Confessor: Confession and Shifting Domains of Discourse in Margaret Oliphant's *Salem Chapel*." In Wagner ed, *Antifeminism*, 197–216.

Judith Van Oosterom-Pooley, *The Whirligig of Time, Margaret Oliphant in her later years* (Bern, Oxford: Peter Lang), 2010.

Ana Clara Birrento, *The Autobiography of Margaret Oliphant The Story of a Woman – A Landscape of the Self*, Preface by Elisabeth Jay, Centra de Estudos em Letras Universidade de Évora. 2011.

Leslie Bruce, "Strange Connections: Sensation, Morality, and the Law in Margaret Oliphant's 'Salem Chapel'", *NOVEL: A Forum on Fiction* 44.1 (2011), 67-87.

Elisabeth Jay, *Margaret Oliphant* (The Oxford Bibliographies, Victorian Literature), Oxford, OUP, 2011. (Modified 2 March 2011 and 2017.)

Tara MacDonald, "'Vulgar Publicity' and Problems of Privacy in Margaret Oliphant's *Salem Chapel*", *Critical Survey* 23.1 (2011) , 25-41.

Francis O'Gorman. "Margaret Oliphant and *The Cornhill* in 1889" in *Notes and Queries* 58 (I Dec 2011), 567-8.

John Sutherland, *Lives of the Novelists: A History of Fiction in 294 Lives*, London: Profile Books. Oct 2011. Entry on Oliphant, 154-6. Also published by New Haven: Yale University Press, 2012.

Melissa Edmundson Makala, *Women's Ghost Literature in Nineteenth-Century Britain*, Gothic Literary Studies, Cardiff, University of Wales Press, 2013.

Elsie B. Michie, "History After Waterloo: Margaret Oliphant Reads Walter Scott", *ELH (English Literary History)* 80.3 (Fall 2013), 897-916.

George Levine, "Reading Margaret Oliphant", *Journal of Victorian Culture* 19.2 (2014), 232-246. (Published online 23 June 2014.)

Timothy Peltason. "Life Writing" in Herbert F. Tucker, ed. *A New Companion to Victorian Literature and Culture* (Chichester: Wiley Blackwell, 2014), 381-398. Comment on *Autobiography*. 396-7.

Patricia Zakreski, "Fashioning the Domestic Novel, Rewriting Narrative Patterns in Margaret Oliphant's *Phoebe, Junior and Dress*", *Journal of Victorian Culture* 21.1 (Jan. 2016), 56-73.

Laura Witz, "Margaret Oliphant and the Romantic Novel: Subtle Subversion of Victorian gender conventions", Dangerous Women Project, the University of Edinburgh, 31 Mar, 2016, n.p.

George Levine, "Taking Oliphant Seriously: *A Country Gentleman and his Family*", *ELH (English Literary History)* 83.1 (Spring 2016), 238-258.

Margaret Elphinstone, "Margaret Oliphant", Scottish PEN, Dangerous Women Project, 28 Aug, 2016, n.p. In the section "Domestic Spheres".

Rosemary Mitchell, "Margaret Oliphant's 'The Open Door': Looking Back to Move Forward", Leeds Centre for Victorian Studies, 31 Oct 2016, n.p.

Marc M. Arkin, "The Marvelous Mrs Oliphant", *The New Criterion* 35.3, Nov 2016, 11-14.

Benjamin Dabby, "Margaret Oliphant and the Lessons of Eighteenth-Century History" in *Women as Public Moralists in Britain: From the Bluestockings to Virginia Woolf*, Royal Historical Society Studies in History New Series (Woodbridge, Suffolk, Boydell and Brewer, 2017), 71-94.

Sharin Schroeder, "Lasting Ephemera: Margaret Oliphant and Andrew Lang on Lives and Letters", *Victorian Periodicals Review* 50.2 (Summer 2017), 336-65.

Oliver Tearle, "Dante Among the Machines: Margaret Oliphant's 'The Land of Darkness'". *Interesting Literature, A Library of Literary Interestingness*, 30 June 2017, n.p. From the series "Dispatches from the Secret Library". An electronic publication.

Susan Brown, Patricia Clements and Isobel Grundy eds, *Orlando: Women's Writing in the British Isles from the Beginnings to the Present*, Cambridge University Press, 2006-2019. Accessed February 2019. An ongoing electronic textbase.

There is one recent publication not included in the above list because I have been unable to make use of it, even though it is the most important development in Oliphant studies in fifty years. Any Oliphant bibliography is bound to include it, and I have listed the relevant parts of it in my fiction and non-fiction bibliographies. This is *The Selected Works of Margaret Oliphant*, published from 2011 to 2016. As it was completed recently, with six more novels, and as I had always intended to bring this bibliography to an end two years or three ago because old age and disability have increasingly denied me the capacity for further

research, I can do no more than record it here. And I need to return to my long neglected book, *Margaret Oliphant's Fiction, a Study in Depth and Detail*, before I become unable to do any more work on it. But here are full details of this publication, although somewhat abridged. I have omitted the names of the editors of individual volumes.

The Selected Works of Margaret Oliphant (The Pickering Masters), general editors Joanne Shattock and Elisabeth Jay, London, Pickering and Chatto, 2011-16. This is in 25 volumes, divided into six parts with respectively four, five, five, five, three and three volumes.

- Part I Vol I Literary Criticism 1854-69.
Vol II Literary Criticism 1870-76.
Vol III Literary Criticism 1877-86.
Vol IV *The Victorian Age of English Literature*.
- Part II Vol V Literary Criticism 1887-97, including articles of a discursive nature.
Vol VI *Autobiography and Letters* and extracts from diaries.
Vol VII Writings on Biography; excerpts from *Edward Irving*, and three complete articles "The Ethics of Biography", *The Sisters Brontë* and "The Life of the Queen" (1880).
Vol VIII Writings on Biography: excerpts from *Sheridan*, *Memoirs of John Tulloch*, *Memoir of ...Laurence Oliphant...* and *Thomas Chalmers*.
Vol IX Historical Writing: *The Makers of Venice*, the first part of *Royal Edinburgh* and the Introduction to *Jerusalem*.
- Part III Vol X *The Curate in Charge* and *Lady Car*.
Vol XI "The Two Mrs Scudamores", "The Scientific Gentleman", "Queen Eleanor and Fair Rosamond", "Mr Sandford", "A Widow's Tale", "A Story of a Wedding Tour", "The Heirs of Kellie" and the Preface, "On the Ebb Tide", to *The Ways of Life*.
Vol XII "The Secret Chamber", *A Beleaguered City*, "The Open Door", "Old Lady Mary", "The Land of Darkness", "The Library Window" and two articles on themes connected with these stories, "The Fancies of a Believer" and "The Verdict of Old Age".
Vol XIII Essays on Life Writing and History.
Vol XIV Essays on European Literature and Culture.
- Part IV Vols XV – XIX *The Chronicles of Carlingford*.
- Part V Vol XX *Hester*.
Vol XXI *The Wizard's Son*.
Vol XXII *Kirsteen*.
- Part VI Vol XXIII *At His Gates*.
Vol XXIV *The Ladies Lindores*.
Vol XXV *Old Mr Tredgold*.

All the fiction is given full academic treatment with detailed introductions, notes and variant readings where there are alterations between serialisation and volume publication, and between first and later editions.

And so I bid farewell to Margaret Oliphant, who has been my constant companion for about forty years (and will in fact stay with me till my book is finished) and has dominated my life to the exclusion of many other interests. I hope the reader will forgive errors, inconsistencies and occasional breaches of bibliographical objectivity, as in this Finale. If anybody detects errors and omissions please let me know and I will correct them.

A NEW VICTORIAN ANNEX

Bell's Weekly Messenger and The Standard

Work has continued on the reviewing of Margaret Oliphant in newspapers, specifically *Bell's Weekly Messenger* and *The Standard*. The original intention was to publish them as separate articles. But it now seems much better to add them as an annex to this secondary bibliography, so that scholars and researchers can have all the information in one place. The two newspapers are presented in different ways, since *Bell's Weekly Messenger* is of interest largely as a lesser newspaper needing to be examined for itself in the perspective of Oliphant reviews, most of them of minor interest, whereas *The Standard* published many reviews of great interest and value which deserve a place in this bibliography.

OLIPHANT REVIEWS IN *BELL'S WEEKLY MESSENGER*

Bell's Weekly Messenger: The Country Gentleman and Farmer's Journal, 1 May 1796 - 28 March 1896. Published Saturdays and Mondays until 1876, subsequently Mondays only. Subtitle on Mondays "*Farmer's Journal*". Then *Country Sport and Messenger of Agriculture*, 4 April 1896 - 31 December 1904.

In my secondary bibliography of Oliphant I deliberately excluded any reviews included in *Bell's Weekly Messenger* (hereafter *Bell*) since I felt that I had already included enough newspapers, in particular those which showed some skill and perception in commenting on novels and other literary works. This was a reasonable decision, since *Bell* contains very few Oliphant reviews that are of much value. But it covered the whole range of Oliphant's career, although incompletely, and it effectively illustrates the approach to book reviewing of one type of periodical, displaying its preoccupations, prejudices and misreadings, as well as its moments of insight. And it reveals, in a humbler way than do such periodicals as *The Athenaeum* and *The Saturday Review*, the contemporary interest in Oliphant's work and her developing reputation. And indeed *Bell* consistently admired Oliphant's work and spoke of it with eloquent enthusiasm. Accordingly I here provide an almost complete listing of references to Oliphant in *Bell*, with as full annotation as each item deserves.

Bell was a newspaper covering all the themes that other newspapers covered: British and international events, politics and society, sport and entertainment, literature and art, but it took a specialist interest in agriculture, especially in its Monday editions. However an important preoccupation was religion; it reviewed many theological works in considerable detail and took a strictly orthodox position, challenging all diversions from religious truth as expounded by the Protestant religion. Oliphant was very popular with *Bell* reviewers because of the sincerity and soundness of the religious views shown in her novels, and also because of their consistently high moral tone. The reviewers felt it necessary to pay a tribute to Oliphant's true religion and to her "high-minded opinions" even when such a comment was scarcely relevant to the novel under review. See BWM 1, BWM 2, BWM 3, BWM 7, BWM 11, BWM 18, BWM 19, BWM 24, BWM 25, BWM 32, BWM 47, and BWM 50. The absurdity of this approach is seen in BWM 14, where the naïve and conventional themes of *Christian Melville*, a novel written when Oliphant was 16 but published much later (anonymously), are viewed with high approval. Unlike some reviewers of this book the *Bell* reviewer cannot recognise the immaturity and inadequacy of its unfocussed didacticism. It is equally absurd to apply this moralistic approach to the children's book *Agnes Hopetoun's Schools and Holidays* (BWM 21). And it is sheer perversity to see *The Chronicles of Carlingford* as intended to convey moral lessons and to "improve the mind" (BWM 42). By the time she wrote the *Chronicles* Oliphant had long transcended didacticism.

The moralistic approach breaks down when the reviewer discusses *Agnes* (BWM 35), a novel which seems to challenge religious orthodoxies and in which Oliphant offers a bleakly disillusioned approach to life, which the reviewer finds unsettling.

The rigidity and narrowness of *Bell's* religious position is reflected in its reviews of Oliphant's life of the early nineteenth century preacher Edward Irving (BWM 27), and of *The Perpetual Curate* (BWM 34). The Irving biography is admired, but the flamboyant revivalist Irving himself is viewed with disapproval. The reviewer of *Curate* approves of what he sees as Oliphant's support for orthodox religion, avoiding the extremes of Evangelicalism and Ritualism.

Bell reviewers frequently refer to Oliphant's "truthfulness" (BWM 5, BWM 7, BWM 11, BWM 18, BWM

25, BWM 26, BWM 30, BWM 32). It is not always clear what they mean by this word; perhaps it is sometimes another way of referring to her high moral values. But in BWM 18 the reviewer refers to domestic realism, the close observation of detail in ordinary domestic life, which we now recognise to be Oliphant's distinction as a novelist. In BWM 45 the reviewer clearly again refers to domestic realism. It is implied earlier in the review of *The Days of my Life* (BWM 18). And in BWM 32 there is a reference to truthfulness to nature, which implies accurate observation of detail or insight into human nature, rather inappropriate when applied to *Heart and Cross*, one of Oliphant's weakest novels. In BWM 26 "truthfulness" is qualified by "painful" when commenting on the conflict between Mr Vincent and his flock in *Salem Chapel*, and here the word clearly means authenticity, a not unreasonable comment on those scenes in that novel.

When not preoccupied with their moralistic approach the *Bell* reviewers made full use of the critical vocabulary used by their contemporaries. Accordingly I shall now examine their Oliphant reviews, using the four topics examined in my main bibliography: character, structure, tone and content.

The *Bell* reviewers, like other Victorian reviewers, were at home with character, and happily expressed their enjoyment of Oliphant's characters, such as Mr Proctor in "The Rector" and Phoebe and Mr Tozer in *Phoebe Junior* (BWM 33, BWM 54). And in the review of *The House on the Moor* (BWM 23) the reviewer discusses the treatment of the father and son theme and shows some awareness of the balance of sympathies. The review of *The Ladies Lindores* (BWM 64) is appreciative of the characterisation, but most unreasonably considers the comic character of Rolls the butler to be the best of the characters. Rolls, a figure marginal to the story, was very popular with reviewers and to over-emphasise him is to ignore the theme of one of Oliphant's darkest novels. But this review recognises the importance of contrasted characters and the same insight is to be found in reviews of *Ombra* and *The Story of Valentine and his Brother* (BWM 45, BWM 49). The review of *Valentine* is much more convincing than most of those listed below; it shows an interest in the theme of nature versus nurture and not unreasonably complains that our understanding of Richard, the brother brought up by his gipsy mother, is weakened by failure to give details of his hard impoverished life, in other words a failure in realism. But elsewhere, although *Bell* reviewers are often enthusiastic about the characters of a novel, they refrain from close examination of them and show virtually no understanding of what makes Oliphant's characters distinctive.

Reviewers needed to recognise that Oliphant's finest characters are often complex to the extent of ambivalence. The reviewer of an instalment of *The Curate in Charge* (BWM 51) does show an appreciation of the complexity of Mr Mildmay. But when the novel was published in volume form it was not reviewed, so this insight was taken no further.

Most *Bell* reviews that discuss the structure of an Oliphant novel comment on the plot. And *Bell* has as many difficulties with this word as its contemporaries do. There is never any attempt to define it and thus any comment on plot is largely invalidated. On more than one occasion, BWM 20 on *The Laird of Norlaw*, BWM 46 on *At His Gates*, and BWM 47 on *May*, the reviewer claims that the plot is "of the simplest". But this is absurd. *Norlaw* has an elaborate mystery theme, involving a prolonged search for a lost relative, and *At His Gates* is very elaborately, and skilfully, plotted, as the reviewer proves when he summarises the story, unaware of his self-contradiction. And much the same could be said of *May*, where again a family mystery must be disentangled. The reviewer of Oliphant's first novel *Margaret Maitland* (BWM1) also speaks of its simple plot, perhaps not unreasonably in a novel that largely avoids ingenuity and complexity; but this ignores the subplot involving the secondary heroine. The next two reviews (BWM 2, BWM 3) glance briefly at the subplots but the use of plot parallelism in later novels is never examined. However, the review of *Lucy Crofton* (BWM 22) convincingly highlights the directness and straightforwardness of the story, its linked narrative of events. And the review of *Orphans*, the predecessor of that novel in the Clare Nugent trilogy, notes that that novel is "devoid of incident" (BWM 19). Such quiet undramatic narrative is typical of domestic realism. But Oliphant was not always, and not often, content with quiet undramatic narrative. Reviews of *Young Musgrave* and *The Ladies Lindores* (BWM 58, BWM 64) make comments on skill in handling the plot which might have been interestingly developed. But the reviewers take these comments no further. The reviewer of *Musgrave* writes in defence of the three-volume novel which was already under attack in 1877; this suggests that he prefers the complex and prolonged ingenuities, mysteries and surprises that were so characteristic of the mid-Victorian novel.

Bell is perhaps more comfortable when using the word “construction” (BWM 6, BWM 13, BWM 18, BWM 41) in commenting on novels (*Katie Stewart*, *Lilliesleaf*, *The Days of my Life*, *Brownlows*) where there is a comparatively simple narrative line following the story of one central character. But in *The Days of my Life* the reviewer notes that the story is at times rather “fanciful”, referring no doubt to some gross improbabilities in the plot. When writing of *Brownlows*, both in its serialised form and in bound volumes (BWM 38, BWM 40, BWM 41) the reviewer highlights the development of the missing heir theme, leading both Mr Brownlow and the reader to expect a particular person as that missing heir, only to reveal at the end that the heir is an entirely different person. The reviewer admires the surprise ending and indeed it is handled with some skill, even though *Brownlows* is not one of Oliphant’s best books. The review of *Phoebe Junior* (BWM 54), which is longer than most, comments with over-generalised vocabulary on the development of the story suggesting the naturalness of the plot development, free of contrived tricks and artificial ingenuity. But the reviewer gives little detail of the plot and much prefers praising the characters of Phoebe.

One may glance at that unhelpful and unilluminating epithet “clever”, much loved by weaker Victorian reviewers (BWM 13, BWM 31, BWM 38, BWM 41, BWM 43, BWM 45, BWM 66). The reviewer is aware that there is something to admire in the novel under review but cannot exactly identify it. Mostly he seems to be commenting on skill in handling the plot. In *The Minister’s Wife* (BWM 43) the epithet is applied to “invention” and links it with “fertile imagination”, implying no doubt the forceful and tragic scenes of strongly imagined religious revivalism in this novel. In the review of *Ombra* (BWM 45) the reviewer speaks of “clever adaptations of incidents to the moral of the purpose”. This, apart from the word “clever”, is a valid comment on one of the strengths of a good Oliphant novel, although it is better applied to other novels than the disappointing *Ombra*. (In this context “purpose” is a strange choice of words. But it is a word much favoured by *Bell* reviewers.) Sometimes the reviewer refers to Oliphant’s “intelligence”, a better word than “cleverness” (BWM 3, BWM 37, BWM 43, BWM 66). The word is used along with “clever” in the reviews of *The Minister’s Wife* and *Two Tales of the Seen and Unseen* (BWM 43 and BWM 66), but no attempt is made to show how Oliphant’s intelligence functions. And it is very justly applied to *Miss Marjoribanks* (BWM 37), but the reviewer can make no use of his recognition of the intelligence of this novel, nor show how she handles the novel’s “somewhat singular subject”.

To write on the tone of an Oliphant novel is mainly to discuss its irony. But the *Bell* reviewers never showed any recognition of this central feature of her work, although the “racy humour” identified in *The Perpetual Curate* (BWM 34) may be irony. But the reviewer of *Miss Marjoribanks* (BWM 37) entirely fails to respond to the complex and all-pervading ironies of this book, and he is baffled by the heroine Lucilla, thus completely invalidating his review. Similarly, the review of *A Rose in June* (BWM 50) admires the “kindly” tone of the novel and its “charming simplicity”; he has been misled by its surface sweetness and has not noticed the ironic handling of the heroine’s indolent and self-indulgent father. Some reviewers were in fact ready to discuss the tone of an Oliphant novel, speaking of a “delicate” tone in *Salem Chapel* (BWM 31) and a “high” tone in *Heart and Cross* (BWM 32), linking this with “moral feeling”. And the reviewer of *Harry Muir* (BWM 7), a novel concentrating on the evil of alcoholism, also admires the high moral tone. The clearest indication of this preoccupation with high-mindedness is the review of *May* (BWM 47) where the word “healthy” is used, reflecting the conviction among many Victorian reviewers that there is a purity and lack of indelicacy and prurience in Oliphant’s work, which is a misleading and superficial view. More interesting is the comment of the *Valentine* reviewer that the novel is more romantic than Oliphant usually is. This suggests that he may recognise that her usual tone is one of disillusioned realism.

There is one review which needs special treatment, the finest of all *Bell*’s Oliphant reviews, a subtle examination of *Ailieford* (BWM 8), a novel published anonymously (and thus not identified by the reviewer as by Oliphant). The reviewer notes that the style of the book directly reflects the personality of the withdrawn and introspective narrator and creates a unity of tone and feeling. And he shows a sensitive understanding of the narrator’s character, unusual in a *Bell* review. The comment is perceptive, even though *Ailieford* is an immature novel; and most Oliphant novels written at the height of her powers are remarkable for this unity of tone and feeling, an interconnection between the content and the style. It is tantalising not to know the name of this reviewer, who writes quite unlike any other *Bell* reviewer. Perhaps he worked for the paper only briefly, moving on afterwards to other periodicals.

Little need be said on content, since this has already been covered by the discussion of domestic realism and of the moralistic themes of *Bell* reviewers. The themes which so many Oliphant novels highlight,

money (in *At His Gates*, for example), parent and child, the position of women, social class and others, are scarcely noted by *Bell* reviewers. And they make no reference to the use of background and setting in an Oliphant novel, except perhaps in a reference to “description” in *The Last of the Mortimers* (BWM 25). However this comment is not very appropriate to this particular novel. Since the *Tales of the Seen and Unseen*, apart from *Two Stories of the Seen and Unseen*, were not reviewed, and the comment on *Two Stories* is very brief, we have nothing about the handling of supernatural themes. But by the time these *Tales* were written book reviews in *Bell* had reduced to a minimum. However, when writing on novels partly or fully set in Scotland (BWM 1, BWM 20, BWM 43, BWM 47, BWM 49, BWM 64) reviewers comment on the authenticity of Oliphant’s intimate knowledge of Scotland, its domestic life, its dialect, the distinctive nature of its religion.

From the first *Bell* had been extremely enthusiastic about Oliphant’s work, often very extravagant in praise (apart from a dismissive view of *Mrs Arthur*, BWM 55). Sometimes they reviewed not only the first edition of a book, but later editions, so eager were they to show how much they admired her. But many novels went unreviewed and gradually the space given to book reviews was reduced, especially from the mid 1870s. After the last of *The Chronicles of Carlingford*, *Phoebe Junior*, very few Oliphant novels were reviewed, although the enthusiasm did not flag. The last two novels of hers to be reviewed were *Young Musgrave*, 1877, and after a long gap *The Ladies Lindores*, 1883. By this time *Beii*’s moralistic obsession had lost its grip. But still *Bell* wished to show its enthusiasm for Oliphant; nevertheless they no longer reviewed her fiction, but confined themselves to eloquent reviews of the series *Foreign Classics for English Readers*, not only the four books written by Oliphant herself, but also those that she edited, although it seems unlikely that anybody can distinguish the hand of the editor in those books. These are minor books and I need make no further comment on them. (Only two works of non-fiction had been reviewed earlier, *The Life of Edward Irving*, 1862, and *Historical Sketches of the Reign of George II*, 1869.)

The listings are not absolutely complete, although nothing important is omitted. *Bell*, like most weekly periodicals, regularly reviewed the monthly magazines, on the first Saturday of the month. And they liked to comment on the progress of serialised fiction in the magazines, such as *Blackwood’s Edinburgh Magazine* (hereafter *Blackwood’s Magazine*) and *Macmillan’s Magazine*. These comments are usually brief and unimportant, merely anticipating what would be said when the novel was published in volume form. So they are not included in the listings. But where a novel was reviewed in its serialised form, but not in volume form, this is indicated, and the comments on the serial episodes are included. And the reviews of the serial episodes of *Salem Chapel*, as well as the review of the published novel, are included, because this is the novel with which Oliphant made a major departure in her career, and in her reputation. Also, although it is not an important novel, periodical reviews of *Brownlows* are listed, because the reviewer comments on the developing mystery theme before commenting on it again in the published novel.

Listings

Book reviews appeared on Saturdays and were usually repeated in the Monday edition. But many Mondays contained no book reviews because of the pressure of agricultural themes.

Abbreviations in the listing

Edn. - edition

Rev. - review

MOWO - Mrs Oliphant (Margaret Oliphant Wilson Oliphant)

There are references below to the William Wilson novels. These are five anonymous novels, once attributed to Oliphant, but now known to be by her brother William Wilson: *Mathew Paxton*, 1854, *A Good Time Coming*, 1859, *John Arnold*, 1862, *Andrew Ramsay of Errol*, 1865, and *Roderick*, 1871.

1849

BWM 1 1 December, 382; 3 December, 390, rev. of *Margaret Maitland*.

The best Scottish novel since John Galt, but better than Galt for its “religious spirit” and “reverence for holy things”. Praise for “shrewdness and discernment of character”, for its “simple and ... unpretending plot”, its “quaint” style and its Scottish dialect. It is a memoir interspersed with incidents.

1850

BWM 2 28 December, 6, rev. of *Merkland*.

The author deserves the highest position a writer can achieve. A prolonged tribute to her faith in true religion. A solemn summary of the main plot, stressing its moral values, with a brief hint at the subplot. MOWO has “talent, appreciation of human character, and a deep sense of undefiled religion”.

1851

BWM 3 26 April, 6; 28 April, 6, rev. of *Caleb Field*.

Largely a discussion of the novel’s value as serving true religion, a useful lesson in the 1850s where there are risks of a “spiritual despotism”. The book shows sound “good, sound, religious feeling”. Admiration for “vivid strokes of intelligence”, “great depth of colouring,” and “quaint expressions”. The Great Plague is made vivid and the subplot is kept subordinate.

BWM 4 18 October, 6, rev. of *Margaret Maitland*, new edn.

The novel is “a rich treat of quaint humour and valuable instruction”.

1852

BWM 5 10 April, 6; 12 April, 6, rev. of *Adam Graeme*.

An enthusiastic, rather sentimental review, stressing pathos and “delicacy of treatment” and “truthfulness” and a high moral purpose. The opening pages are “singularly beautiful”.

BWM 6 25 December, 6; 27 December, 6, rev. of *Katie Stewart*.

When appearing in *Blackwood’s Magazine* it was admired for its “naiveté and elegance of construction”. And now it is deservedly published as a suitable book for the Christmas season.

1853

BWM 7 5 March, 6, rev. of *Harry Muir*.

This is MOWO’s best novel so far. It has a “quaint, accurate and amusing style” and is notable for “truthfulness” and for a high moral tone and its “right-minded opinions”.

BWM 8 1 October, 6, rev. of *Ailieford*.

An unusually interesting review. The reviewer greatly admires the sensitive, introspective, impressionistic style with no novelistic jargon. He comments on the quiet, self-regarding and “soft, tender and limited” narrator. The prose style directly reflects the personality of the narrator. The moral is that “steadiness insures success”. (*Ailieford* was not known to be by MOWO, but appears on the title page as by the “Author of *John Drayton*”.)

BWM 9 8 October, 6; 3 October, 6, rev. of *John Drayton*, new edn.

Very admiring. (The first edn had not been reviewed.)

1854

BWM 10 1 July, 6; 3 July, 6, rev. of *Magdalen Hepburn*.

Considered to be “brilliant” and well-researched, with a fair and balanced portrait of John Knox. The domestic scenes and the happy ending are admired.

BWM 11 16 September, 6; 18 September, 6, rev. of *Matthew Paxton* (sic).

Although *Mathew Paxton* is not by MOWO, but by her brother William Wilson, she probably revised it for publication and it can be listed here. The reviewer praises the simplicity of style and narrative and the dialect that reminds us of Scott. There is a “truthful elucidation of the highest sentiments”.

1855

BWM 12 30 June, 6, rev. of *Margaret Maitland*, new edn.

Very enthusiastic. The novel well deserves a second reading.

BWM 13 24 November, 6, rev. of *Lilliesleaf*.

As a sequel to *Margaret Maitland* it is much better than might be expected. It is “clever in construction and neatly put together”, but occasionally falters in detail.

BWM 14 15 December, 6, rev. of *Christian Melville*.

It deals very seriously with a crucially important theme. It is “the brightest and the best” of the author. (The reviewer is not aware of MOWO’s authorship. It is named as “by the author of *John Drayton*.” See the introduction.)

No review of *Zaidee*, although the book had been mentioned regularly in 1855 in reviews of *Blackwood's Magazine* - with great enthusiasm, persisting in the belief that the novel must be by Lord Lytton - or, once, by an imitator of his.

1856

BWM 15 7 June, 6, “Magazines”.

A reference to *Blackwood's Magazine*, including a discussion of the opening of *The Athelings*. It is worthy of Lytton.

BWM 16 5 July, 6, “Magazines”.

Includes a reference to an instalment of *The Athelings* in *Blackwood's Magazine*, here naming MOWO as author. The characterisation is “exquisitely finished” and the dialogue is natural.

BWM 17 8 November, 6, “Magazines”.

Includes a discussion of MOWO's article “The Art of Cavilling” in *Blackwood's Magazine*. The reviewer quotes extensively from the article and expresses eloquent approval for the author's views. (MOWO not identified as author). The article is a discussion of the Baconian heresy and other challenges to orthodox beliefs, including Biblical authority. MOWO and the reviewer disapprove of these theories.

No review of *The Athelings*, although the book had been mentioned regularly in 1856 and 1857 in reviews of *Blackwood's Magazine*, identifying MOWO as author.

1857

BWM 18 21 February, 6; 23 February, 6 (abridged), rev. of *The Days of My Life*.

The author is named as Mrs Ollivant. The reviewer admires all the characters, but above all Alice the nurse, and considers the author “one of the most truthful delineators of private and domestic life” and comments on the novel’s simple construction, although it is “a little fanciful in idea”. The religious tone is admired. Prolonged plot summary, stressing dramatic scenes.

BWM 19 12 December, 6, rev. of *Orphans*.

Eight lines. Praise for its religious tone, “lady-like accomplishment and judicious thought and feeling”. The story is “devoid of incident”.

1858

BWM 20 13 November, 6; 15 November, 6, rev. of *The Laird of Norlaw*.

It is almost worthy of *Margaret Maitland*. High praise for the novel’s detailed knowledge of Scottish life and traditional values, with a comment on strict Calvinism. The plot is “simple in the extreme”.

1859

BWM 21 1 January, 6; 3 January, 6, rev. of *Agnes Hopetoun's Schools and Holidays*.

High enthusiasm for the story’s true Christianity and for the “exquisite delineation of child life” and the understanding of the best way to educate children.

1860

BWM 22 7 January, 6, rev. of *Lucy Crofton*.

MOWO named as author. Praise for the book’s “genial spirit”, “right motive” and the “closeness of plot and connection of incident”. The book is compact and avoids undue prolongation,

BWM 23 1 December, 6; 3 December, 6, rev. of *The House on the Moor*.

Praise for “originality and power” and “intensity”. The reviewer examines the theme of inheritance and scheming and the moral degeneration both of those who hold on to property and of those who aim to dispossess them, and admires the son’s agonising pangs of conscience. The characters are all powerfully created, including the likeable ones.

1861

BWM 24 2 March, 6, rev. of *The Laird of Norlaw*, new edn.

Praise for the moral tone; high principles always triumph in the end. The style resembles Bulwer (Lytton).

BWM 25 23 November, 6, rev. of *The Last of the Mortimers*.

Extravagant praise. MOWO is “among the best moralists of the day” and the book has “perfect taste”. MOWO is “a truly brilliant and inventive genius”. Praise for the tone, for description, for the truthfulness of the theme. There are no signs of a decline in her talents; she shows “even greater power” than ever before. The reviewer deliberately avoids plot details and mentions no characters, as this would spoil the story.

1862

BWM 26 8 March, 6, “Serials and Magazines for March”.

Comments on the instalment of *Salem Chapel* in *Blackwood’s Magazine*, noting “painful truthfulness” in the portrayal of the conflict between the minister and his flock.

(A similar comment on 5 April.)

BWM 27 3 May, 6; 5 May, 6, rev. of *The Life of Edward Irving*.

This is “a valuable contribution to religious literature”, and it is fascinatingly written. But it is too late to arouse interest in this deluded and now forgotten man. Several quotations, illustrating Irving’s powerful personality and his friendship with Carlyle.

BWM 28 5 July, 6; 7 July, 6, “Serials and Magazines”.

A comment on the *Salem Chapel* episode in *Blackwood’s Magazine*. The theme of murder is not really tolerable.

BWM 29 4 October, 6, “Magazines and Serials for October”.

The characters in the latest instalment of *Salem Chapel* have “an individuality that is almost lifelike”.

BWM 30 1 November, 6, rev. of *Blackwood’s Magazine*.

A detailed examination of the *Salem Chapel* episode, with close involvement in the treatment of the theme. (A further comment on the *Salem* episode on 6 December, praising “truthfulness and power”.)

There is also a review, 23 August, of *John Arnold*, one of the William Wilson novels, with very high praise, fully approving of its anti-trade-union approach.

1863

BWM 31 21 February, 6, rev. of *Salem Chapel*.

It is more impressive when read as a whole than in instalments. It is credited to MOWO in spite of resemblances to George Eliot’s *Adam Bede*. But this book has a “more delicate tone” and a “nicer feeling” than GE; and it has all her powers with none of her “coarseness”. It is a “clever and well-balanced story”.

BWM 32 25 April, 6, rev. of *Heart and Cross*.

Praise for “sensibility and truthfulness to nature”. Her plots are always memorable. There are comparisons with *Margaret Maitland* and *Adam Graeme*. This novel shows “simplicity” and an “admirable” purpose, though “slighter” than some of MOWO’s recent work. But it has “more substance” and more “sound sense, high tone, and moral feeling” than the sensationalists.

BWM 33 13 June, 6, rev. of *The Rector and The Doctor’s Family*.

Merely factual comment on the stories as continuing the Carlingford sequence. But “The Rector” is praised for its insight into the unworldliness and incapacity of its hero.

1864

BWM 34 29 October, 6, rev. of *The Perpetual Curate*.

(This had already been praised in its serial form.) The reviewer admires the novel's "varied scenes and racy humour" and praises it for its exposure of the excesses both of Evangelicalism and of High Church. It is one of MOWO's best novels and well deserves sustained reading in volume form.

1865

BWM 35. 4 November, 6, rev. of *Agnes*.

Initial enthusiasm was discouraged by "morbidity" and by a disturbing approach to religious matters. The clergyman is "very unreal", and some of the sentiments (pessimism and challenge to God's providence) "are calculated to unsettle unreasoning persons". The moral is that "juvenile passion" cannot lead to happiness between the socially incompatible. A rather conventional plot summary.

1866

BWM 36 12 May, 6, rev. of *A Son of the Soil*.

Mainly a bald plot-summary of no interest. The final sentence considers the novel to be "quaint", but it is impossible to understand why it was written, except that it shows that many people marry "only to be unhappy for the rest of their lives". (*A Son of the Soil* was published anonymously and the reviewer does not realise that MOWO is the author.)

BWM 37 19 May, 6, rev. of *Miss Marjoribanks*.

The reviewer admires the "tact and intelligence" with which MOWO handles "its somewhat singular subject". It is inferior in "force of character [and] earnest purpose" to *Salem Chapel*, but as a study of provincial life it is "clearly portrayed by means of nice discrimination and accurate observation of character". Lucilla is not pleasant and seems incredible, but the story is "consistent as a whole" and reads better in three volumes than in serial form.

1867

BWM 38 2 November, 6, "Magazines and Serials".

Includes a comment on the episode of *Brownlows* in *Blackwood's Magazine*: a disappointing novel is improving and will be worked out with MOWO's usual "cleverness".

BWM 39 28 December, 6, review of nine reprinted novels.

One of the novels is *Agnes*, considered to be one of MOWO's best. Contrast BWM 35.

1868

BWM 40 8 February, 6, "Serials and Magazine for February".

Includes a comment on the conclusion of *Brownlows* - which was the inevitable, expected conclusion, but with a surprise. This is not MOWO at her best.

BWM 41 22 February, 6, rev. of *Brownlows*.

This is not MOWO at her best but it improves at a second reading. It shows "originality, both in point of creation and construction" and the reviewer also speaks of "cleverness". There is a discussion of the true heir theme and of the agreeable surprise ending. Cf. BWM 40.

1869

BWM 42 10 April, 6, rev. of *Chronicles of Carlingford*, collected edition.

They are well worth reprinting for their gift for "improving the mind, influencing the conduct and elevating the character".

BWM 43 19 June, 6, rev. of *The Minister's Wife*.

Admired for the authenticity of its Scottish setting and for the tragic theme and the scenes of religious revivalism. The novel has "fertile imagination and clever invention ... acute observation and shrewd

intelligence” and “power”.

BWM 44 13 November, 6; 15 November, 6 (brief summary), rev. of *Historical Sketches of the Reign of George II*.

High praise. As a writer of history MOWO is superior to the “over-rated” Macaulay. It had been admired when serialised in *Blackwood's Magazine*. It has “power, versatility ... polished style, exquisite taste and deep feeling”. A long quotation from the chapter on Charles Stuart, “the young Chevalier”.

1870

No Oliphant book reviewed.

1871

No review of any Oliphant book, but on 18 February an enthusiastic review of *Roderick*, the last of the William Wilson novels.

1872

BWM 45 4 May, 6, rev. of *Ombra*.

High admiration for the portraiture and the “clever adaptations of incidents to the moral of the purpose”. MOWO shows “keen insights into the workings of the human heart”. It illustrates ordinary unsensational domestic life and differentiates characters well, in particular the sharply contrasted heroines and the two Berties and Mrs Anderson. There is “charm of detail, as well as of nature and style”.

BWM 46 19 October, 6, rev. of *At His Gates*.

The reviewer insists that there is little plot, but then contradicts himself by a prolonged and rather unclear plot summary, highlighting financial transactions, deceptions, reversals and surprises. MOWO is writing too much and shows “haste and imperfection”, but this is still a fine novel. The main story almost seems exaggerated, but is probably based on recent bank failures.

1873

BWM 47 19 April, 6, rev. of *May*.

Nearly one column. Prolonged plot summary, noting the lack of sensationalism and the authentic and loving details of Scottish life. But it is not MOWO's best. The best character is an elderly Scottish lady, but all the characterisation is admired, as is the “healthy” tone. The plot is “of the simplest”, consisting of a series of convincing events. It has “purest thought and holiest purpose”.

1874

BWM 48 5 December, 6. “Serials and Magazines for December”.

There is a reference to MOWO in *Good Words* and to “The Count's Daughters” in *Good Cheer*, the Christmas number of *Good Words*. This is scarcely worth recording, but it seems to be the only reference to MOWO in 1874. (“The Count's Daughters” is anonymous but is undoubtedly by MOWO.)

1875

BWM 49 6 March, 6; 8 March, 6, rev. of *The Story of Valentine and his Brother*.

The authenticity of Scottish life and of life at Eton is admired. The story is too romantic for MOWO and the gipsy brother Richard is not entirely convincing as she spares us any knowledge of the rough times that a man living such a life as Richard lives must have experienced. His story is “very peculiar” but “pleasant and interesting”. Valentine is a likeable hero and the contrast between the two brothers is effective. The heroine Violet is admired. The reviewer views the heredity theme with scepticism.

BWM 50 26 June, 6, rev. of *A Rose in June*, new edn.

Brief but eloquent. Praise for “charming simplicity” and for its “kindly” tone, and for its high moral values and “earnest thought and elevated aspirations”. (The first edition had not been reviewed.)

BWM 51 9 October, 6. “Magazines and Serials for October”.

The complex character of Mildmay in *The Curate in Charge* in *Macmillan's Magazine* is admired.

BWM 52 4 December, 6; 6 December, 6, "Books for the Season, Serials, Magazines etc etc".

The new episode of *The Curate in Charge* is greatly admired.

1876

BWM 53 15 January, 6, "Magazines and Serials".

MOWO concludes *The Curate in Charge* with the expected marriage and keeps within limits in a shorter novel, avoiding padding.

(There was no subsequent review of the novel itself.)

BWM 54 24 June, 6, rev. of *Phoebe Junior*.

Nearly three quarters of a column. Does full justice to its Carlingford predecessors and is one of the best of the series. Praise for "keenness of satire" on the Dissenting community. Phoebe is very much admired and there is a prolonged plot summary overstressing the theme of vulgarity. The disgrace of Mr May is accepted as a plot incident. Other characters are admired, especially Mr Northcote; but Tozer above all continues to delight. A detailed comment on him. The story is "original in conception, ... vigorous in delineation, ... natural in development".

1877

Now published Mondays only.

BWM 55 25 June, 6, rev. of *Mrs Arthur*.

A rather over-earnest review. The book is not MOWO at her best and is careless and in need of revision. It gives warning of the danger of a misalliance.

BWM 56 9 July, 6, rev. of *Dante*.

Highly enthusiastic. MOWO is gifted to write on Dante and thoroughly understands him.

BWM 57 29 October, 6, rev. of *Phoebe Junior*, new edn.

An eloquent welcome to this one-volume edn. The book well deserves a wider audience.

BWM 58 24 December, 6, rev. of *Young Musgrave*.

The novel is even more impressive when read in bound form than when read month by month. (It had been mentioned with approval in reviews of *Macmillan's Magazine*.) MOWO is "the best female author of the day" and this book has been written with more care than usual and has none of the carelessness of detail sometimes found in her work. The plot is admirably handled; but the reviewer gives no detail. The review includes a defence of the three-volume novel which must inevitably survive in spite of attacks by younger writers.

1878

No review of Oliphant, but reviews of three volumes in the Foreign Classics for English Readers series, *Pascal* by Principal John Tulloch (4 February), *Petrarch* by Henry Reeve (4 March), and *Goethe* by Abraham Hayward (27 May).

1879

BWM 59 3 February, 6, rev. of *Molière*.

This is one of the best of the Foreign Classics series. It is "told in ... [a] captivating manner" and does full justice to Molière.

1880

BWM 60 22 November, 6, rev. of *Cervantes*.

Very enthusiastic; considered to be a "perfect" example of MOWO's "efforts to improve the public taste", and is "one of the most charming" of biographies, written with "elegance". MOWO has given insight into a writer about whom previously little was known.

1882

BWM 61 16 January, 6, rev. of *La Fontaine*, by W. Lucas Collins.

It is “so ably edited by the unswerving patience and acknowledged talent of Mrs Oliphant”.

BWM 62 13 March, 6, rev of *Schiller*, by James Sime.

A similar comment.

BWM 63 18 December, 6, rev. of *Rousseau*, by Henry Grey Graham.

Praise for “Mrs Oliphant’s careful editorial supervision”.

1883

BWM 64 28 May, 6, rev. of *The Ladies Lindores*.

MOWO is back on form and the novel could have been written by nobody but her. It has “an original plot” and admirable characterisation, especially the contrasted sisters and their father and brother. There is “accurate delineation of human nature” and a convincing picture of Scottish high society. The finest character is Rolls, the self-assured butler.

This is the last detailed review in *Bell* of a book by MOWO.

1884

BWM 65 7 January, 6, “Magazines and Serials for January, 1884”.

A warm welcome to the “fascinating” “Old Lady Mary” in *Blackwood’s Magazine*. It is credited to MOWO.

1885

BWM 66 19 January, 6, rev. of *Two Stories of the Seen and Unseen*.

Four enthusiastic lines, praising “cleverness” and “wit and intelligence”. The two stories are “The Open Door” and “Old Lady Mary”.

After this reviews virtually disappear, except for occasional reviews of agricultural books. In 1889 a new-style literary column, “Literature and Art”, appears and continues to 1897. It is gossipy, trivial and merely factual. And at first it is infrequent, with virtually no reference to MOWO. Two brief references in 1890 can be recorded.

1890

BWM 67 6 October, 8, “Literature and Art”

There is a reference to the opening of *The Railway Man and his Children* in *The Sun Magazine*.

No other reference to MOWO, but there is a review of the final volume of Foreign Classics for English Readers, *De Musset*, by her son C[yril] F[rancis] Oliphant (22 December).

The 1890s continue the column “Literature and Art”, fairly regularly. But nothing by MOWO was ever mentioned. In early 1892 the format of *Bell* changed, becoming a tabloid and a magazine rather than a newspaper. Pages were now numbered consecutively from week to week to the end of the year. From Saturday, 5 January, 1895, *Bell* completed its transformation into an illustrated magazine, published now always on Saturdays, with the subtitle *The Country Gentleman and Landowner’s Journal*. MOWO is entirely ignored, except once:

1896

BWM 68 7 March, 308, “Literature and Art”.

In a paragraph on *Blackwood’s Magazine* there is a reference to “The Heirs of Kellie”.

After 4 April 1896, when the title was changed to *Country Sport and Messenger of Agriculture*, *Bell* became an illustrated magazine of field sports, cycling and dogs, with occasional literary columns of no interest. It is unnecessary to give details of this magazine here.

(NB *Bell’s New Weekly Messenger*, 1 January 1832 - 25 March 1855, subsequently incorporated with *The News of the World*, has not been examined. It was set up in rivalry to *Bell*, and was a much more frivolous newspaper. It did review books, especially novels, at some length, but it is not necessary to examine them.)

OLIPHANT REVIEWS IN *THE STANDARD*, 1849 – 1908

The Standard, 21 May, 1827 - 16 March, 1916, morning newspaper.

The Evening Standard, 11 June, 1860 - 13 March, 1905, evening newspaper.

Occasionally a review was published in *The Evening Standard* and this is indicated. But when no title is given the review is in *The Standard*. In early items the letters a, b, c and even d are attached to an ST number. This does not indicate newly discovered information, but minor items, which are recorded in the interest of completeness.

Victorian newspapers are closely packed, with many columns on each page; and thus they are difficult to read, and where a short article is listed a column number is included as well as a page number and the abbreviation “col” is included. But when a large article is listed it can easily be found on the page; for this reason a column number is not included.

PREFACE

It was a great mistake to exclude most of the reviews in *The Standard* from my secondary bibliography, because there were many brilliant and perceptive reviews – and some very bad ones, especially in the later years of Oliphant’s career, when it became more and more problematic to identify her tone and intention.

Early novels

Early *Standard* reviews were largely superficial and inadequate, consisting almost entirely of simplistic, conventionalised praise of characters and of Scottish scenery where relevant. (But there are three exceptions, as I shall show.) And as early editions of *The Standard* were confined to four pages there was no room for detailed reviews. But on Monday 29th June 1857 pages were extended to eight and there was an editorial, promising new reviewers with true professional expertise and an understanding of their craft. (See ST15.) Nevertheless it was not till 1862 in a review of *Edward Irving* that there was any evidence of such expertise. I make use of two special terms to denote the way *The Standard* approaches new books it wants to introduce to readers: an extended advert and a note. An extended advert is a spaced out advertisement usually high on a page and listing quotations from reviews in other periodicals. These originate in the publisher, not in *The Standard*, but the newspaper was pleased to welcome these advertisements to its pages when they wished to celebrate a new novel, and they must be recorded. A note, as I use the term here, is a short paragraph with no heading hidden obscurely on a page and usually using an extended quotation from a review in another periodical, but once used as an in house review. There are many references to *Margaret Maitland* in these early pages, and this novel was highly praised, although briefly, even when the novel reviewed is a new Oliphant book. The reason for this is very clear. The editor would be very embarrassed as a result of the failure to review what had suddenly become one of the famous first novels of the day, and it was necessary to atone for this failure by mentioning the novel as many times as possible. No annotation is needed in these minimalist reviews because the reviews quoted, for example from *The Athenaeum*, can easily be checked by reference to my secondary bibliography (hereafter JSCSecondary).

Just one example of an inadequately handled novel will suffice. In 1854 when *Magdalen Hepburn* was published reviewers and advertisers in *The Standard* were excited by the arrival of a historical novel, supposedly the most important form that fiction could achieve. But no review had anything of interest to say, except for one comment in ST10 that only non-historical characters can be treated imaginatively. This sounds plausible, but when we remember George Eliot’s presentation of Savonarola in *Romola* we realise that such a generalization is unreliable. And we could examine other historical novels similarly.

I have said that just three early reviews are particularly satisfactory. A review of Oliphant’s second novel *Merkland* (ST4) is so remarkable that it almost makes a reader want to re-discover the book; it

convincingly defines an Oliphant novel to be one of character rather than plot. (This unfortunately is not always true.) And importantly it recognizes that the book's strength derives from a wide-ranging study of female characters, including the strong-minded old lady who re-appears in several later novels. It is impossible to know who this reviewer was, and he (or she?) did not appear again, probably because he/she was not comfortable working for *The Standard*. ST8 is a review of *Harry Muir* and, like the *Merkland* review, it insists that Oliphant prioritises character over plot. This is much truer of *Harry Muir* than it is of *Merkland*, and it is strange that the *Merkland* reviewer totally ignores the grotesque melodrama which so badly damages that novel.³ Possibly this is deliberate as he/she would prefer to concentrate on what was successful in the novel. The *Harry Muir* reviewer sees it as an example of domestic realism and there is a convincing analysis of the fluctuations and ambivalence of Harry's character. Finally ST9 includes a review of *Ailieford* (not recognized as being by Oliphant) and there is a fine discussion of the role of the first-person-singular novel, surely almost the first example of the definition and analysis of a literary form or genre.

The arrival of mature, responsible reviewers

I must now give close attention to those reviews where fully mature and professional, though not always perceptive, reviewers write about a new Oliphant book. The first appeared in 1862, a review of *Edward Irving*, but I shall defer this for a chapter on non-fiction and shall start this chapter with a discussion of *The Chronicles of Carlingford*.

Salem Chapel was given the longest of all reviews, although in fact it is much too long (ST20). It is admirable on character analysis, especially of Vincent. And character is consistently the theme of the best *Standard* Oliphant reviews, whereas structure and tone were almost entirely ignored, although a reference to gentle humour in the *SC* review may indicate an awareness of irony..This was followed by a review of *The Rector and The Doctor's Family* (ST22), obviously by the same author, because, for example, both reviews are overburdened with quotations. *The Doctor's Family* is given only one sentence, but "The Rector" includes an elaborate character study of Mr Proctor, showing how he is unfit for the Anglican Church – just as Vincent was unsuitable for a Dissenting community.

The review of *The Perpetual Curate* (ST23) is unlikely to be by the same author, but it shows *The Standard's* strength of insight into character, and Frank Wentworth is fully understood, although his difficulty with his brother's conversion to Catholicism is inadequately handled. But the book is seen as a valuable extension of our understanding of Carlingford. *Miss Marjoribanks* was not reviewed, no doubt because reviewers were baffled by this unexpected intrusion of comedy into the world of Carlingford. So we must move forward ten years to *Phoebe, Junior*. Here we encounter a new tone in Oliphant reviewing, the voice of the 1870s. The reviewer gives a fine commentary on Phoebe, but of special interest is his comment on "world weariness" and, more interesting, "cynicism", which clearly implies irony.

It is useful here to highlight irony, a major aspect of Oliphant's work, but one which is rarely recognised by *Standard* reviewers. However, two reviews do deserve special mention for a convincing definition of irony without using the word: first "amiable cynicism which rarely energises itself into outspoken satire" (ST36). (The word "energises" is conjectural because the text at that point is damaged.) One other implied reference to irony is, strangely, found in a review which is otherwise totally worthless (ST43). But "keen wit and subtle humour" is a reasonable definition of irony, even if the reviewer seems to be groping for the right vocabulary to convey what he is trying to say.

Two remarkable post-Carlingford reviews

I must now examine two out of the ordinary reviews that follow the early Carlingford reviews and warrant special commentary. They are detailed evaluations of *Agnes* and *Brownlows* (ST24 and ST25) and show considerable imaginative engagement with these novels. The *Agnes* review deserves detailed annotation, as it, uniquely, gives special attention to Oliphant's pre-Jamesian theory of the novel, as expounded in her preface. And there is a perceptive treatment of the theme of marital incompatibility at the heart of *Agnes*. But the reviewer is alienated by the deeply pessimistic ending, (Oliphant would never again write so bleakly.)

Brownlows is not a novel which can now be taken seriously because in it Oliphant was, though only temporarily, moving away from the area where her true strengths lay, domestic realism, into mystery and elaborate plot mechanism. But the review is fascinatingly eloquent and identifies obsession as a central preoccupation of this novel. And this is valid because obsession dominates many of her later characters right down to her final novel *The Unjust Steward*.

Reviews good, bad and indifferent

The 1870s, 1880s and 1890s are decades when the quality and perceptiveness of reviews varied immensely, especially as, slowly but ruthlessly, the prejudice began to develop that Oliphant was writing too much and therefore, inevitably, to the disadvantage of the quality of her work. And some reviewers took this for granted and chose to see in a novel not what was there, but what they expected to see. Even so a number of excellent reviews of her work appeared in these decades, including one of the best obituaries, written by somebody very familiar with Oliphant's work and very appreciative of it, possibly a woman (ST67).

There are several very good reviews, particularly of *The Curate in Charge*. *Within the Precincts*, *The Marriage of Elinor*, *The Railway Man and his Children* and *Lady William* (ST31, ST36, ST55, ST56 and ST59). These all show full appreciation of Oliphant's intentions and achievement in these novels, although there are some minor lapses. But the reviewers' understanding of the structuring of the characterization is often impressive, as for example in *The Curate in Charge*, even though here the reviewer misses the irony in the treatment of the Curate, Mr St John. The review of *Lady William* is remarkable for its eloquent tribute to the unimpaired strengths of Oliphant's work, thus refuting the obsessive complaint that it was damaged as the result of writing too much. A similar challenge to this orthodoxy is found in ST61, a review of *A House in Bloomsbury*, another effective review, but rather too ready to pay tribute to what is not really Oliphant's intention in this novel. And an enthusiastic tribute to Patty, a new type of heroine in *The Cuckoo in the Nest* (ST57) is admirable, but is not accompanied by a close analysis of the structure of this novel. Admiration for all the characters is not enough.

Another review which challenges the orthodox notion that overwork damaged the quality of Oliphant's work is ST41 on *It Was a Lover and his Lass*. But in spite of this and in spite of admiration for the characters, especially the heroine's older sisters, this review fails to get to the heart of this novel.

It is painful to have to examine the far too many bad reviews. It almost seems as if there was a critic who nourished a strong dislike for Oliphant's work and found all her characters unpleasant or unsatisfactory or at times "boring" and was determined to miss no opportunity of saying so. And often novels which today we recognise as among Oliphant's finest are given savage treatment, such as *In Trust*, *The Son of his Father*, *The Ladies Lindores* and *Hester* (ST38, ST49, ST42 and ST43) and also the autobiography (ST73), where the reviewer disparages Oliphant appallingly. Occasionally there is some compensation for these disastrous misreadings, as when the reviewer concedes that the convict father of *The Son of his Father*, however much we are meant to disapprove of him, still has an irresistible charm when with his son. (This demonstrates the ambivalence that underpins most of Oliphant's finest work.)

Interestingly the commentator on *In Trust* (ST38), very unusually in *The Standard*, showed an awareness of plot as well as of character and he attempts an analysis of the narrative. But when he finds no imaginative involvement in the handling of it and claims that Oliphant does not love her "puppets" he forfeits all right to be taken seriously as a literary critic.

It is impossible to find any excuses for the *Hester* review, a total disaster, revealing a catastrophic failure to understand this brilliant novel. Although the reviewer does, tentatively, recognize the irony in the novel he shows no understanding of how this irony is used, how structurally integral it is to the novel's meaning and intention. But other reviewers of *Hester* were just as unperceptive.

There can be no surprise at the total hostility to *The Prodigals and Their Inheritance* (ST60). Dislike of the male characters and contempt for the heroine are familiar from reviews in other periodicals. But the hostile comments on the characters of *Sir Robert's Fortune* and the total failure to understand Lily are inexcusable

(ST62). And it is difficult to understand the dismissal of *The Greatest Heiress in England* and its sequel *Sir Tom* (ST37 and ST45). However, the *Heiress* review makes comments that we can accept. It is quite true to say that Mr Trevor could not possibly have amassed such an enormous fortune. And we can welcome the praise of Jock, the heroine's teenage half-brother, who is indeed one of the most original and distinctive characters in Oliphant's work. The review of *Sir Tom* seems to be hostile merely because the reviewer is motivated by disapproval of the ambiguous character the Contessa. *Valentine and his Brother* (ST30) is welcomed with pleasure and there is some successful comment on characters, but the review is inadequate because it fails to discuss the central theme of the novel, nature versus nature as it affects the two brothers, about whom the author is not at all perceptive.

The hostile review of *Carità* (ST34) is a special case. From the very first a friendly treatment of euthanasia in early chapters had provoked outrage, for example in a *Times* review of early chapters of the serialization. (See item 753 in JSCSecondary.) Oliphant must have been dismayed by this response and thus changed her narrative structure, returning to the euthanasia theme only at the end of the novel. But the *Standard* reviewer was not pacified. His fury against the supposed promotion of euthanasia was so strong that he was totally incapable of dealing with anything else in the novel (such as the theme of platonic friendship between a man and a woman).

It is important to discuss the strange and disturbing fluctuations in Oliphant's reputation in her later years, but I am reserving this for an Appendix.

Non-fiction

If we disregard the *Merkland* review it is with *The Life of Edward Irving*. that *The Standard* first became aware of Oliphant as a remarkable writer and was the first to publish a fine review about her (ST19). The author highlights the fascinating complexity and ambivalence of Irving and Oliphant's skill in showing this. He is sceptical about the "voices" or glossolalia in Irving's later services. But Oliphant herself had doubts about these strange episodes. The review is full of quotations and thus is likely to be by the author who later reviewed *Salem Chapel* and *The Rector and The Doctor's Family*.

The Standard has a good record for successful and convincing articles about Oliphant's non-fiction, although at times these articles are spoiled by faded and almost illegible print. But the review of *Dress* is fully legible (ST35) and is the best of all reviews of that book. And the review of the Montalembert biography (ST28) is one of the most judicious commentaries on it. Written by an author who has a wide-ranging knowledge of Montalembert, it admires Oliphant's eloquence, but convincingly finds the biography too one-sided. There are no reviews of non-fiction books which disastrously fail to do justice to them as there are for the fiction. The partly illegible review of the Tulloch biography (ST50) admires some aspects of the book but makes criticisms that may seem reasonable – if we could read it all. There are two reviews of books on Scotland, both by the same author, almost certainly Scottish himself, since he is looking for a more balanced view of his country. These are *Royal Edinburgh* and *A History of Scotland for the Young* (ST53 and ST66). The author speaks very highly of most of the Edinburgh book, more cautiously of the children's history. But both reviews are reasonable and reliable and have a coherent point of view.

There is no point in discussing *Makers of Modern Rome* (ST63), as most of the review is illegible, but what is legible is enthusiastic. But ST26, a review of *Historical Sketches of the Reign of George II* is fully legible and is one of the most positive and admiring commentaries on that collection of character studies. The only sketch that is dismissed is that of the poet Pope, and the disapproval is fully justified; this chapter shows Oliphant at her worst. And other failures in the understanding of writers are highlighted in ST39, the discussion of Oliphant's literary history of the Romantic period. The author claims to admire the book, but he is quite severe on her literary blind spots. But we cannot endorse his approval for Oliphant's undervaluation of Byron.

The Standard reviewed all four of Oliphant's major biographies, but *Laurence Oliphant* needs little comment, as most of this very welcoming review concerns LO's strange involvement with the American

evangelist Harris.

I must now discuss an error which I have not mentioned fully in JSCSecondary. The review of *Queen Victoria*, published posthumously (ST74), claims, as did many other reviews, that Oliphant was able to write a good biography of the Queen because of her friendship with her. But no such friendship existed and no such friendship could possibly ever have existed. Victoria and Oliphant both lived in Windsor, and Victoria admired Oliphant's novels and collected most of them in the royal library in Windsor Castle. But this cannot imply the existence of a friendship. Reviewers copied this erroneous wish-fulfilling statement from each other. But it was challenged by a paragraph in a *Truth* article, giving the true facts, possible ceremonial meetings and nothing else: "Entre Nous", *Truth*, 14 Feb, 1901, 5. (See 26905b in JSCSecondary.)

Listings

ST1 12 Dec. 1849, 1. Extended advert for *Margaret Maitland*, quoting *The Athenaeum*, *The Observer*, *The Morning Post*, *John Bull* and *The Scotsman*.

ST1a 21 Dec. 1849, 2. Note on *Margaret Maitland* ("this charming story"), quoting *The Examiner*, including comparisons with other novelists.

ST2 11 Feb. 1850, 3. Note on a new edn of *Margaret Maitland*, ("this charming story"), quoting *The Athenaeum* in full detail.

ST2a 27 May, 1850, 2. Note on a new edn of *Margaret Maitland*, quoting *Tait's [Edinburgh] Magazine* and *The Examiner*.

ST3 6 Dec. 1850, 3. Advance notice of *Merkland*, with further praise of *Margaret Maitland*.

ST3a 2 Jan. 1851, 1. Note on *Merkland* at the foot of col 6.
Eloquent praise of this family story, speaking of "pathos", "strange and even fearful incidents" and "domestic affections under ... trials".

ST4 14 Jan. 1851, 3. "Literature", including *Merkland*.
A very remarkable review, beginning by insisting that *Merkland* is second in excellence only to Sir Walter Scott. It then proceeds to say that this novel breaks new ground by being based above all on character, not on plot – character in true complexity and depth. Then follows a series of character studies of women, showing their richness, individuality and variety (and in the process revealing details of the plot). First there is an eloquent commentary on Miss Catherine, the forceful and strong-minded old lady, a truly original portrait. Then follows praise of Anne Ross, Christian Lillie. Margery Falconer and Miss Featherstonehaugh, with briefer comment on Alice Ayton, who is something of a stereotype, though individualized.

ST5 28 Apr. 1851, 3. "Literature", including *Caleb Field*.
A sad anti-climax after the *Merkland* review. The reviewer complains that the book is too short and then gives a prolonged plot summary, not finding fault with the melodrama of the mini subplot, and he discusses the two main themes of the book, disease and religion.

ST5a 9 Apr 1852. 1. Note on *Adam Graeme* in col 6.
High praise for the portrayal of rural Scotland, for the love story and for the characterisation.

ST6 16 Apr. 1852, 3. "Literature", includes a review of *Adam Graeme*. (in fact a note separated from this title by a non-literature article),
Considered her finest work. There is admiration for the "skillfully wrought" handling of the plot, for the portrayal of the stern father, and for the poignant treatment of the love story. The style is "vigorous, poetical, idiomatic and picturesque".

- ST6a 19 Apr. 1852. 3. Note on *Adam Graeme* in col 4, quoting warm praise from *The Globe*.
- ST6b 26 Apr. 1852., 3. Note on *Adam Graeme* at the bottom of col 5, quoting a paragraph of very eloquent praise from *The Morning Post*.
- ST6c 12 May 1852, 1. Extended advert on *Adam Graeme* at the top of col 5, quoting *The Morning Post*, *The Sun* and *Britannia*.
It is noteworthy that two of these quoted reviews have something in common: *The Sun* admires the novel not only for the characters etc but also for “the lessons it teaches” and *Britannia* speaks of “moral instructions”.
- ST7 4 Mar. 1853. 3. Note on *Harry Muir* at the foot of col 2.
Considered to be her finest work yet. Martha is much admired and Harry is more interesting because of his imperfections. Praise for “instructive reading”. (This is identical with a note in *The St James’s Chronicle* published the previous day, col 1, quoting from *John Bull* and *The Messenger*.) Also an extended advert for *Katie Stewart* near the top of col 2, quoting *Tait’s [Edinburgh] Magazine*.
- ST7a 17 Mar. 1853. 4. Note on *Harry Muir* at the foot of col 3, quoting *The Athenaeum*.
- ST7b 19 Mar. 1853. 1. Extended advert for *Harry Muir* a third of the way down col 2, quoting *The Athenaeum*.
- ST8 18 Apr. 1853. 3. “Literature”, including *Harry Muir*.
A fine review, This is a novel belonging to “the world of thought and feeling rather than of action!”, and thus highly suitable for women novelists. The reviewer notes “the improvement of style and arrangement” (construction?) since the author’s earlier work. It is a simple story of everyday life, with a little humour. The reviewer then examines the characters, admiring the older sister (Martha) more than the other female characters, and making a convincing analysis of the fluctuations in Harry’s story.
- ST9 4 Oct. 1853, 3. “Literature”, including *Ailieford* and *John Drayton*, new edn,
Both novels are highly admired and *Aileford* is praised as a family novel, and then, remarkably, as an “autobiographical” (i.e. first person singular) novel, with a miniature history of the genre and a convincing assessment of its function. A neat summary of the roles of the three brothers in the story. The separate review of *John Drayton* is of little interest, being largely a comment on the new phenomenon, the railway novel. *JD* is called “soundly moral and religious”. (The reviewer is unaware that these novels are by “the author of *Margaret Maitland*”).
- ST9a 13 Jun 1854, 2. Advance notice of *Magdalen Hepburn*, promising “original and striking features”.
- ST9b 19 Jun. 1854, 1. Note on *Magdalen Hepburn* at the foot of col 4.
She has “splendidly” created this period of history; and her heroine is of the same high quality as Margaret Maitland.
- ST9c 5 Jul, 1854., 1. Note on *Magdalen Hepburn* at the bottom of col 4, quoting *The Literary Gazette*. Repeated 14 Jul 1854; 1, col 2.
- ST10 6 Jul. 1854, 3. “Literature”, including *Magdalen Hepburn*.
This is seen as just what a historical novel should be. The review consists almost entirely of a plot summary, referring three times to John Knox. It ends by saying that only the non-historical characters can be treated imaginatively, and the author (supposed to be male) is very good at this.
- ST10a 20 Jul 1854, 1, Col 2, Extended advert for *Magdalen Hepburn*, quoting *The Messenger*.
- ST10b 28 Jul 1854, 1, col 2. Extended advert for *Magdalen Hepburn* quoting *The Literary Gazette*.

- ST10c 3 Aug 1854, 1, col 1. Extended advert for *Magdalen Hepburn*, quoting *The Athenaeum*.
- ST10d 18 Aug 1854, 1, col 4. Extended advert for *Magdalen Hepburn*, quoting *The Athenaeum*.
- ST11 14 Dec. 1854, 3. "Literature". Including *The Quiet Heart*. Twelve lines. Better than *Katie Stewart*. Noted for "calmness". The heroine is "exquisite". But there is comedy.
- ST12 25 Jan. 1855, 1. Extended advert for *Zaidee* in col 2, quoting *The Morning Post*, *The Sun*, *John Bull*, *The Daily Express* and *The Edinburgh Courant*. Since *The Sun* is largely excluded from JSCSecondary it is useful to quote an extraordinary tribute to *Zaidee* from that newspaper – it portrays "the social state [of] England during this feverish core of the nineteenth century, ... an age of steam engines and electric telegraphs". (This is the *Sun* review: "Literature The New Story". 13 Dec. 1855, 7. It is a long and verbose review, but it names Oliphant as the author of the *Margaret Maitland* series and of *Katie Stewart* and *The Quiet Heart*, perhaps the earliest occasion when this identification was made.)
- ST13 1 Dec. 1855, 2. "Literature", including *Lilliesleaf*. Mostly a sympathetic plot summary, linking back to *Margaret Maitland*. Two interlocking plots are examined - and the rebellious Rhoda is finally tamed.
- ST13a 28 Nov. 1855, 3. "Literature", note of ten lines on *Lilliesleaf* at the bottom of col 5, quoting *The Examiner*.
- ST13b 1 Dec. 1855, 1. Note of ten lines in col 4 on *Lilliesleaf*, quoting *The Literary Gazette*.
- ST13c 5 Dec. 1855, 1. Note of seven lines on *Lilliesleaf* in col 2, quoting *The Examiner*.
- ST13d 1 May 1856, 2. Note on *Lilliesleaf*, new edn in col 4, quoting *The Athenaeum*.
- ST14 26 Feb. 1857, 3. Note of eleven lines near the bottom of col 3 on *The Days of my Life*, quoting lavish praise from *The Press*. It is strange that nowhere in this quotation is there any reference to the central theme of the novel.
- ST14a 27 Feb. 1857, 1, col 1. Extended advert on *The Days of my Life* more than half way down col 1, quoting *The Examiner* and *The Press*. Repeated 2 Mar. 1, col 1.
- ST14b 6 Mar. 1857, 1, col 2. Extended advert on *The Days of my Life*, quoting *The Examiner*, *The Athenaeum* and *The Press*. Repeated 9 Mar 1857. I, col 1; also 13 Mar. 1857, 1, col 1, quoting only *The Athenaeum*.
- ST15 On 29 Jun 1857 *The Standard* was extended from four pages to eight and an editorial on page 4 promised important new developments in its policies. This included improved coverage of the arts, including book reviewing, employing men "thoroughly acquainted with the subjects allocated to them, and of acknowledged eminence in [their subjects]"; however this did not happen immediately. But it was fully proved by all Oliphant reviews from 1862 onwards. Meanwhile nothing by Oliphant was reviewed in 1858 and 1859; and after that there will be no need for further citing of extended adverts and brief notes, with one exception, which will be explained in its place.
- ST16 22 Dec. 1860, 6. "Literature", including *The House on the Moor*, (*The Evening Standard*). An enthusiastic review, commenting on the novel as a study of a curse which damages a father and a son and considering the characterization to be "real art-creations, studies of individuality perfect in their way" and claims that the incidents are "graphically described". None of this is developed in detail. The novel is second only to *Margaret Maitland* in the author's work. This review has little value, showing that reviewers were not yet ready for close reading of an Oliphant novel, in spite of the promises made in the editorial of 29 Jun., 1857.

ST17 27 Feb. 1861. 7. Note, nine lines, near the bottom of col two, on *The Laird of Norlaw*, new edn, (*The Evening Standard*).

A sadly conventional review. The reviewer considers this to be “the best and most finished” of the author’s books, praises the portrayal of Scottish life, and considers the plot to be “highly wrought and dramatic”. There is no attempt to examine the story in detail. (The first edition had not been reviewed.)

ST18 6 Jan 1862, 1, top of col 2. Extended advert for *The Last of the Mortimers*, quoting *The Athenaeum*. (Also included in 1 Feb, 1, top of col 2; 18 Feb, 8, top of col 3. Also included in many other newspapers.)

The Standard did not review this novel. This advert strictly is unneeded since these finished after the increase to eight pages, but it is included here to show that outmoded methods did continue for a while, and to indicate that this is *The Standard*’s only reference to *Mortimers*.

ST19 11 Jun. 1862, 7. “Literature”, including *The Life of Edward Irving*. (*The Evening Standard*). Nearly two columns. The reviewer is fascinated by the mixture of illogicality, humility and true piety in Irving and is very impressed by Oliphant’s total ability to understand him and convey the whole range, depth and complexity of his character and to do full justice to him even in the strange notions which dominated his later years. However, she is unwilling to accept the true reasons for his sudden unpopularity at that time. But she has “tender and loving insight”. The reviewer is inclined to be sceptical about the “voices” in his later congregations. There are three long quotations about Irving’s ecclesiastical career and the strange scenes in his church services.

ST19a 13 Jun. 1862, 5-6. “Literature”, including *Edward Irving*, (*The Standard*).
A reprint of ST19.

ST20 16 Feb. 1863, 3, rev. of *Salem Chapel*.

The longest Oliphant review in *The Standard* (two and a third cols) and the only one given its own title at the head of the page, not under such headings as “Literature”. But it is much too long and would be a much better review if it lost about half of its bulk. It is, for example, overloaded with long quotations, suggesting a lazy reviewer who finds it easier to copy chunks of the book rather than examine the text closely. And there is a much too long first paragraph on the authorship controversy, ending with a strong hint that the reviewer knows who the author is. And there is a whole paragraph on the unsuitability of the word “priest”. This having been said, there is much of value in the review, especially the admiration for the vividness and authenticity of the characters, for Vincent’s character, and for the gentle humour (irony?) so widely seen in this portrait of a Dissenting community. The reviewer comments on Vincent’s disillusion with his flock, but gives too much space to Lady Western. He barely hints at the sensationalism that damages the story, but points out that preachers like Vincent have no place in the world of Dissent. He ends with a final tribute to the strength and power of the book which ensures its place in the highest rank of literature. (It is interesting to compare some of the comments in this review with those in three reviews of instalments of *SC* under the heading “The Magazines”: 7 Jul 1862, 3, where Oliphant is named as author, and this is her best work; 7 Aug 1862, 5, where a comment is made that the author is using “more sensation than we can admire”; 4 Jun 1863, 7, where the author’s characterisation is said to be drawn “rather from the outside than from the inside”).

ST21 8 Jun. 1863, 6. “Literature”, including *Heart and Cross*.

Treated as a simple love story with the Victoria Cross as a reward; a story with no melodramatics and no sensationalism, just an ordinary picture of everyday life. The only detail of interest in this very conventional review is a comment that all the women in the story are carefully differentiated.

ST22 20 Oct. 1863, 3. “Literature”, including *The Rector and The Doctor’s Family*.

There is a very full treatment of “The Rector”, with high praise for the richness of characterisation of Mr Proctor and of his sad recognition that he is not fit for the demanding duties of a clergyman. But there is humour in the story, illustrated by a long quotation. The reviewer then comments at length on the crisis in Anglicanism caused by clergymen who are spoiled by spending too much time in college. There is a very long quotation about Proctor’s visit to a dying parishioner. *The Doctor’s Family* is given only a short

paragraph at the end, but it is considered an outstanding novel with an admirable variety of characters.

ST23 2 Dec. 1864, 3. "A Batch of Novels", including *The Perpetual Curate*.

Mostly a sympathetic examination of the difficulties faced by Frank Wentworth, including the intrusion of his three evangelical aunts, whom the reviewer finds amusing and well portrayed, and the Rose Elsworthy scandal, and also his problems with his brother's conversion to Roman Catholicism. With the latter of these he enjoys the humour, but his treatment of this episode is superficial. Having congratulated Oliphant on her freedom from "Braddonism" he rather illogically complains that the novel is plotless and unstructured (and it contains too many trivial characters). Even so it is a fine addition to *The Cheonicles of Carlingford* and most characters are convincing.

ST23a 19 Sep. 1865, 3. "Literature", including *Edward Irving*, 4th edn, revised and with an index. High congratulations on what is clear proof of Oliphant's talents and deserved popularity.

ST24 1 Dec. 1865, 2. Rev. of *Agnes*, the only book under the heading "Literature".

Up to a point a very fine review. It begins, uniquely, with a long paragraph discussing Oliphant's theory of the novel, as set out in her preface; and the reviewer summarises her theory as a belief that real life is too fragmentary, too incoherent, to be presented in fiction and that thus novelists must create a sustained biography of one invented character in whom all the fragments of life are unified into a sustained narrative. He then goes on to a sympathetic examination of the plot, which is free from melodramatics (this is not really true), and concerns the progress towards the disillusion of an ill-matched marriage, where high ideals are eroded and Roger is unable to sustain his belief in Agnes, nor she in him, even though each of them continues to love the other. There is a good study of Agnes's blacksmith father. But the reviewer is disappointed with the third volume, which he considers to be too "abrupt" and disjointed; and too many events are squeezed in. And, worse, he complains of the nihilistic tone of the ending, which suggests that life is a meaningless muddle of disasters and pain. This he sees as unmoral and unchristian, and it cannot be what Oliphant really believes.

ST25 9 Apr. 1868, 3. "Literature", including *Brownlows*.

A truly remarkable review. The reviewer speaks of "delicacy, tenderness, and truth" and proceeds with a close and detailed analysis of the central narrative of *Brownlows*, showing that Mr Brownlow develops an obsession with the possible return of Phoebe Thomson to claim her rights, so that he suffers increasingly from pain and distress. This is the sort of analysis that enables a reader to enter more deeply into a novel and see it more clearly. And the reviewer is right; obsession is central to *Brownlows* - and was to become one of the main themes of Oliphant's fiction.

ST26 28 Jan. 1870, 3. "Literature", including *Historical Sketches of the Reign of George II*.

The reviewer greatly admires these sketches for their freshness and their ability to go below the surface of their subjects and to understand their inner lives. Only the study of Pope is dismissed because of its failure in understanding. Special attention, with quotations, is given to Queen Caroline, and to Lord Chesterfield, whose character is viewed with "keenness and breadth of sympathy".

ST27 1 Feb. 1870, 2. Rev. of Robert H. Story, *The Life and Remains of Robert Lee*.

Oliphant's introduction is approved.

ST27a 5 Jul. 1870, 1. "Literature", including *Historical Sketches of the Reign of George II*, 2nd edn. Twelve lines of congratulation, but mentioning faults.

In 1870 there were several extended adverts for *The Three Brothers* with quotations from reviews. It was not reviewed by *The Standard*.

ST28 27 Aug. 1872, 5. Rev. of *The Count de Montalembert*.

Written by an author who has a wide knowledge of Montalembert and his place in French history. He shares Oliphant's admiration for M, but differs from many of her views and complains of her "rather painted-window manner" and her extensive use of "rhapsody". And she sees M only as a man of religion, not as a politician, and sometimes she oversimplifies him. There are two very long quotations, one of them on M's death, to demonstrate the eloquence of her book.

ST28a 28 Mar. 1874, 3. "Literary Gossip" includes a reference to the forthcoming *For Love and Life*.

ST29 5 Jun. 1874, 3. "The Fourth of June at Eton".
There is a reference to Oliphant's older son (Cyril / Tiddy) acting in a French play.

ST30 1 Mar. 1875, 7. "New Novels", including *Valentine and His Brother*.
The reviewer welcomes Oliphant's return to writing a good novel, not seen since *Salem Chapel*. (Doesn't he consider the other *Chronicles of Carlingford*?) He then launches into a detailed plot summary, concentrating upon the story of Richard, but stopping at the point when the two brothers are about to be reunited. There is a quotation about the gipsy mother trying to decide which son to return to his father, a passage which a modern reader is likely to find sentimental. (And unfortunately the word "pretty" is used twice in the review.) The review is useful only for its recognition of the shallow, unloving nature of the father; and for its appraisal of the supposed villain Sandy Pringle, whose character steadily improves as we make our way through the novel.

ST31 21 Feb. 1876, 2. "New Novels", including *The Curate in Charge*.
Considered to be almost Oliphant's finest novel, spoiled only by an abrupt and inconclusive ending. There is a good character study of Mr St. John, though slightly sentimentalized and missing the irony of his presentation. And Mr Mildmay, the reluctant and well-intentioned new rector, is well understood. It is regrettable that the reviewer uses the very unsuitable word "pretty" and sees the novel as "rich in tenderness and humour [and] kindly wisdom", which, apart from humour, is not what we really look for in an Oliphant novel.

ST32 26 Jun. 1876, 3. "New Novels", including *Phoebe, Junior*.
After a brief discussion of the tendency of some novelists to revive characters from their earlier work the reviewer decides that Oliphant is second only to Thackeray in doing this. He provides a long and complex study of Phoebe, showing why she is the fullest and richest character in the book. He also shows that Reginald May is a deeply flawed hero. The novel is "less genial" and more "cynical" (ironic?) than its Carlingford predecessors, and there is evidence of "world weariness".

ST33 4 Jun. 1877, 2 "New Novels", including *Mrs Arthur*.
A short review, twelve lines. The reviewer complains that Oliphant is repeating herself, and he gives an inadequate character study of the troublesome heroine Nancy. He finds the reconciliation scene at the end "touching".

ST34 2 Aug. 1877, 6 "New Novels", including *Carità*.
The review deals exclusively with the early chapters and comments with fierce disapproval on "the immoral and unnatural teachings of a pseudo-humanitarian philosophy", euthanasia. The reviewer speaks with contempt for Mr and Mrs Beresford, who are weak, selfish and cowardly, and he is shocked that the doctor and nurse show full approval of Mrs Beresford's suicide..

In 1878 there are many adverts on *The Primrose Path* with admiring comments. The book was not reviewed.

ST35 18 Jan, 1879, 2 Rev. of *Dress*.
This is much the finest of all reviews of *Dress* and is written with perception and intelligence, giving full approval to Oliphant's views, although she is slightly behind the times. More space is given to male dress than in other reviews. There is a brief criticism of Oliphant's prose style.

ST36 10 Jun. 1879, 2 "New Novels", including *Within the Precincts*.
Unfortunately the text of what is clearly a fine review is badly damaged – the left margin is torn. The review comments on the difficulties faced by the heroine, her bitter grief when jilted and her recovery of stability when she also recovers her singing voice. There is also a comment on snobbishness, and, very remarkably, a discussion of "amiable cynicism which rarely energises itself (?) into outspoken satire", a

useful definition of irony. There is a mention of “genial toleration” and of a realistic view of human nature.

ST37 20 Feb.1880, 2. “New Novels”, including *The Greatest Heiress in England*.

The review begins with a complaint that it is impossible that Mr Trevor could have amassed such a large fortune and devotes most of its space to severe comment on the novel: the heroine is quite uninteresting and Sir Tom, the husband finally chosen for her, is an unromantic hero; the will plot is hackneyed; and there is little humour and no pathos or tenderness. All the male suitors are objectionable and only one character can be admired: Jock, the heroine’s teenage half-brother, is given two friendly sentences.

ST38 3 Mar.1882, 2 “New Novels”, including *In Trust*.

A very perverse review. The reviewer claims to admire the style, the plot and the characterization (praising above all, quite unreasonably, a very minor character), but then he proceeds to complain that the story has no power to move a reader’s feelings or to give any pleasure. He examines details of the plot and insists that they leave us cold; technical skills are not accompanied by true imaginative power. And shockingly he assumes that Oliphant has no love for her “puppets”.

ST39 5 Sep.1882. 2 “History of England”, rev. of *The Literary History of England in the End of the Eighteenth and Beginning of the Nineteenth Century*.

The reviewer claims to admire the book, but he is often very severe on its failures and inaccuracies and on Oliphant’s lack of knowledge of the political history that underpins the literature of the period. And she is unfair to writers such as De Quincey. But he approves of her view that Byron lacked true poetic imagination, and he admires what she says of Cowper. For more information see JSCSecondary item 1892a.

ST40 1 May, 1883, 5. As part of a long editorial there is a commentary on James Anthony Froude’s mishandling of the marriage of Thomas and Jane Carlyle in his biased selection of their letters. Oliphant is quoted from her article in *The Contemporary Review*, where she protests against Froude’s behaviour.

ST41 15 May, 1883, 6 “New Novels”, including *It Was a Lover and his Lass*.

Begins with a tribute to Oliphant’s continuing ability to write well constructed fiction while still being prolific, but ends by saying that this particular novel lacks imaginative depth. Most of the review, after admiration for the sisters Miss Margaret and Miss Jean, who remind us of Margaret Maitland, consists of a prolonged plot summary, highlighting the role of Lewis Grantley, but also describing the humiliation of Miss Margaret in London.

ST42 23 Jul. 1883. 2 “New Novels”, including *The Ladies Lindores*.

The reviewer is severe on the class consciousness of many characters. And with few exceptions he finds the characters unpleasant or dull and uninteresting, including the heroine Lady Car, whose delight at her husband’s death he finds offensive. Lady Edith’s love story is uninteresting and the investigation of Tinto’s death is muddled; but the behaviour of Rolls, the butler, is admired. The story of Lord Millefleurs’s choice of a tutor in obedience to his father is considered to be incredible, showing a failure in Oliphant’s usual common sense.

ST43 28 Feb. 1884, 2 “New Novels”, including *Hester*.

A deeply unsatisfactory review. Although the reviewer admires the portrayal of Catherine Vernon and speaks of “keen wit and subtle humour” (irony?), he is very severe on the other characters, whom he finds boring, and he sees them as evidence that Oliphant is not fully engaged with her “lifeless” story. He finds “dreary” pessimism in the book and regrets the absence of what he sees as the cheerfulness of Oliphant’s early work. And he strongly objects to what he considers to be the total lack of a proper ending. Misreading a novel can scarcely get worse than this.

ST44 26 Jun. 1884, 2 “New Novels”, including *The Wizard’s Son*.

The review consists mainly of plot summary, stressing the weak-mindedness of the hero and the ambiguity of the Wizard. Although the reviewer speaks of “absurdity” and regrets the lack of true imaginative involvement he admires the book and all of its characters.

- ST45 25 Dec. 1884, 2 “New Novels”, including *Sir Tom*.
The reviewer finds the novel dull and unpleasant and concentrates on the questionable character the Contessa, whom he finds distasteful in spite of Oliphant’s “scrupulous delicacy”. He is more sympathetic to the love story of Bice, but is dismayed that Oliphant marries her off to an aristocratic fool, a stereotype found in many novels.
- ST46 4 May 1885, 3 “New Novels”, including *Madam*.
The reviewer complains of Oliphant’s supposed lack of faith in humanity, and refuses to believe in two young men shown as unpleasant and mercenary. But he admires Rosamund and Madam.
- ST47 31 Mar. 1886, 5 Quotation from Oliphant of letters from the Queen in *Blackwood’s Magazine* on the death of Principal Tulloch.
- ST48 8 Jul. 1886, 2 “New Novels”, including *Effie Ogilvie* and *A Country Gentleman and his Family*.
Brief and totally worthless, merely noting odd details.
- ST49 24 Sep. 1887, 2, “New Novels”, including *The Son of his Father*.
The reviewer finds the novel “tedious and disappointing” and is severe on the hero’s mother (foolish and misguided) and on the son (silly and childish). The only characters he admires are the kind-hearted grandparents, thus indicating his stylistic preferences. But he compensates for all this with an effective study of the criminal father, who almost defeats our disapproval by his beguiling charm when he is with his son.
- ST50 23 Oct. 1888, 4-5, Rev. of *Memoir of ...John Tulloch* as part of an editorial.
Much of the text is too badly faded to be legible. But it is clear that the review is a survey of Tulloch’s career based on Oliphant’s book. The reviewer relishes her description of Tulloch’s little prejudices, but complains that the book is too long and yet leaves out something important.
- ST51 31 Dec. 1889, 5 An editorial surveying the past year speaks of three Oliphant books during the year, “none of them unworthy of her reputation, though none of them is likely to rank among her masterpieces”.
(These are *Neighbours on the Green*, *Lady Car* and *A Poor Gentleman*.)
- ST52 31 Dec. 1890, 2 “Literature of the Year”, including a tribute to *Kirsteen*.
(This had not been reviewed.)
- ST53 17 Jan. 1891, 2 “Some New Books”, including *Royal Edinburgh*.
The reviewer greatly admires the book for its “artistic and imaginative gifts” its “rapid and picturesque survey” and its vividness. He praises the chapters on the five King Jameses and the rounded portrait of John Knox. But the latter part of the book is inferior to the rest and is coloured by “romance and realism”.
- ST54 20 May, 1891, 5 Rev. of *Laurence Oliphant* as part of an editorial.
Most of this review is about LO and speaks of his subjection to the hypocritical evangelist Harris. Margaret Oliphant is greatly admired as his biographer. See also JSCSecondary item 1728a, which includes the correspondence that followed the review.
- ST55 25 Dec. 1891, 2 “Some New Novels”, including *The Marriage of Elinor*.
A friendly, quite perceptive, review which successfully analyses the true hero of the book John Tatham, who loves and loses Elinor, attempts in vain to find love elsewhere, and finally settles for comfortable bachelorhood. The reviewer claims that the most attractive character is Elinor’s mother, but he does not develop this theme. He prefers the “wicked” characters to the virtuous ones and makes an amusing commentary on Phil Hammond, the disreputable man whom Elinor marries. But, as the reviewer points out,

Elinor lives apart from her husband for much of the story. He also notes that “table talk” is a pleasant feature of the book.

ST56 26 Apr. 1892, 2. “Three New Novels”, including *The Railway Man and his Children*. This is one of the better reviews, with close analysis of the love story of the middle-aged James Rowland and Evelyn Ferrars, so much more interesting than a conventional love story of young people. And the character study of these two, showing their depth and complexity, does full justice to Oliphant’s intentions. The reviewer is much less interested in the four young people who dominate the latter part of the novel, although he likes the Scottish scenes. He is troubled by the unnecessarily unpleasant character of Edward Saumarez, Evelyn’s former lover.

ST57 15 Oct. 1892, 2, “Four Novels”, including *The Cuckoo in the Nest*. After a misleading comment on a typical Oliphant novel the reviewer launches into an eloquent character study of Patty, a new kind of Oliphant heroine and a delightful one, but also shown to be complex and ambivalent. This is one of the finest tributes to an Oliphant character. He also admires almost all the other characters, and relishes the comedy of the book.

ST58 2 Nov. 1893, 6. “Six New Novels” compares one of the novels unfavourably with Oliphant.

ST59 2 Feb. 1894, 2, “Four Novels”, including *Lady William*. Like many late reviews of Oliphant novels this begins with a tribute to the surviving skills and workmanship of her recent work, showing that she was in no way damaged by her prolificacy. This is the most forceful and detailed tribute of them all. The reviewer then applies this admiration to *Lady William*, although he says that most of the characters are commonplace and unremarkable. But he delights in the middle-aged heroine and her ability to attract the love of a younger man, thus exposing the foolishness of the conventional notion that young men are interested only in young ladies. And he views with good humour what other reviewers might have disapproved of, the difficulty of proving the validity of Lady William’s marriage.

ST60 15 Jun. 1894, 2. “Four New Novels”, including *The Prodigals and Their Inheritance*. The reviewer is severe on the novel, calling it Oliphant’s worst, a “failure” and “unsatisfactory”, although he illogically says it might seem good if written by another writer. He seems to commend Oliphant for the individuality of her characters and for having an original plot, but then he undermines this apparent approval by saying all the characters are unpleasant and uninteresting; and the heroine is silly and foolish. Much of the review is a prolonged plot summary. (This is a typical *Prodigals* review. And yet in June advertisements *The Daily Telegraph* is quoted as calling it “an excellently constructed story ...written with the art of a practised hand”.)

ST61 20 Oct. 1894, 2 “Five New Novels”, including *A House in Bloomsbury*. A rather garrulous review, beginning with a remarkable tribute to Oliphant, showing how she never fails to maintain her true gifts as a novelist. This is a useful antidote to the obsessive view that she destroyed the value of her fiction by overwork. (Compare ST41 and ST59.) The reviewer then goes on to talk about how successfully Oliphant conveys the quiet, conventional atmosphere of Bloomsbury, and then discusses the various tenants of the lodging house, some with mysterious pasts, but all portrayed without melodrama and shown to be real, convincing people and not “puppets”. It is not a first class novel, but it succeeds in what it sets out to do.

ST62 6 Jun 1895, 6 “Five New Novels”, including *Sir Robert’s Fortune*. The reviewer ironically comments on Oliphant’s ability to create a three volume novel with scarcely any plot and only a few characters. But he contradicts himself by providing a detailed plot summary. He admires the heroine Lily, but immediately he illogically says she is not individualized and he insists that much of her behaviour when under pressure from Ronald is unconvincing and unnatural. The other characters are uninteresting, including the three “servant” characters, who are stereotypes. He quotes at length one episode which he admires, the moment when Lily is about to be reunited with the baby she had thought was dead; but after that the narrative collapses into conventionality. (Here, and here only, the

criticism is justified. But it is worth notice that this novel was *not* in three volumes, but just one, as required by the new rules.)

ST63 10 Dec. 1895, 5 Rev. of *Makers of Modern Rome* as part of an editorial.

This is included in the first two columns, and everything in the first column is so badly faded as to be almost illegible. But it is clear that the reviewer admires the book greatly, especially its structure. The second column is legible and speaks with great excitement of Oliphant's gift for recreating Papal history so vividly that it lives again for us.

ST64 11 Apr. 1896, 5 In an editorial on a threat to Coleridge's cottage in Nether Stowey, Somerset, there is an Oliphant quotation on the cottage – from her *Literary History*.

ST65 4 Aug. 1896, 2. "Some New Novels", including *The Two Marys* (with *Grove Road, Hampstead*).

The text of this review is badly faded, but most of it is readable with some effort and guesswork. It begins with a remarkable tribute to Oliphant as a masterfully skilled storyteller, possessed with all the talents needed for this. Then there are sympathetic analyses of the two stories, concentrating on the complexity of the father and of Miss Anna in *Grove Road*. But there is an extraordinary mistake in the narrative of *The Two Marys*, suggesting that the reviewer must have read the story a long time before writing the review and that his – or more probably her – memory turned the narrative upside down, under the influence of wishful thinking. (The reviewer speaks of a woman seeking a man she would wish to marry and choosing a widowed clergyman, thus becoming the stepmother of the younger Mary. But Oliphant makes the clergyman the one who is looking for marriage and until he marries the older Mary she is not at all prominent.)

ST66 12 Feb. 1897, 3. "Books of the Day", including *A History of Scotland for the Young* (the second edition, with a change of title).

The reviewer speaks of Oliphant's "artistic and imaginative gifts" and of the "rapid and picturesque survey" of Scotland's story. But there is too much about violence and murder; there should be more about the ordinary lives of the people. And there are inaccuracies. The book is a mixture of "romance and realism". This is clearly by the author who reviewed *Royal Edinburgh*.

ST67 28 Jun. 1897, 3. "Death of Mrs Oliphant".

This is one of the finest of the obituaries, by a writer who has read Oliphant's work extensively and carefully and understands her work as few writers did, and he or she admires the biographies as much as he or she admires the fiction. There is a fascinating analysis of the progress of many Oliphant heroines towards disillusion with their men. But it is a pity that the author underestimates Oliphant's ability to enter imaginatively into the lives of her characters. For more information see JSCSecondary item 2419.

ST68 30 Jun 1897, 4. Letter from Hurst and Blackett on Oliphant's long connection with their firm. (This was published in several periodicals.)

ST69 30 Jun. 1897, 5. Description of Oliphant's funeral.

ST70 12 Oct. 1897, 2 Rev. of *The House of Blackwood*.

The review is mainly a lively survey of the early years of *Blackwood's Magazine*, frequently quoting Oliphant in support of the magazine's views of people and events. The book importantly breaks new ground in the history of publishers.

ST71 17 Nov., 1897, 8. "Some New Novels", including *The Lady's Walk*.

A long review, but an unperceptive one. The story is considered to be, typically for Oliphant, written to a preplanned idea, but the reviewer is too ready to find charm in the story, giving detailed treatment, with two quotations, to the lovable heroine, who is very misleadingly described as Oliphant's favourite type of heroine. The ghost plot is summarised, not very effectively. There is an entirely conventional commentary on "The Ship's Doctor".

ST72 27 Apr. 1899, 2 “Life of Mrs Oliphant”.

Much of this review of *Autobiography and Letters* consists of a summary of Oliphant’s career, with frequent quotations, laying stress on her financial crises, her relationship with Blackwoods and her views of contemporary writers. This is acceptable, but when it comes to a verdict on her books the review is a disaster, apart from very brief comments on a few novels, such as *The Wizard’s Son*. But she is considered “superficial;” and the conventional complaint is made that “she wrote too much ever to do herself justice”, and, worse, “her perceptive faculties [were] somewhat blunted”. And she is considered a failure as a literary critic. For further information see JSCSecondary item 2644a.

ST73 1 Dec. 1899, 2 “Christmas Books”, including *The Unjust Steward*.

The treatment is superficial. The story of the minister’s debt is summarised without much enthusiasm and is considered “unpleasant”, and is seen as a warning against the dangers of borrowing.

ST74 31 May 1900, 5 Rev. of *Queen Victoria*.

Placed inconspicuously and without a title at the foot of the sixth column, the review praises Oliphant highly and follows the traditional, and untrue, view that she is best suited for this biography because she was a close friend of the Queen. But there is an interesting comment on her unorthodox view of Prince Albert. Compare item 2690f in JSCSecondary. Evidently *The Queen* reviewer had read this *Standard* article before writing his or her own article.

ST75 17 Jul. 1908, 9. “Memorial to Mrs Oliphant”, “Mr J. M. Barrie’s Tribute”.

A description of the unveiling ceremony at St. Giles’s Cathedral, Edinburgh. Preceded by advance notice of this event on 11 Jul. under “Personal and social”, 8.

APPENDIX

I must now examine in greater detail the baffling problem of the mixture in late *Standard* reviews of very enthusiastic praise with diatribes of inexplicable hostility and systematic disparagement of the characters. To do this I am making use of selected late reviews from *The Globe* (full title *The Globe and Traveller*), a newspaper which is excluded from JSCSecondary. But these reviews are useful here for comparison and they illustrate how insecure Oliphant’s reputation was in her final days, at least in newspapers.

One explanation is clear enough. If reviewers confine their assessment of Oliphant’s work to the true, but oversimplified, insistence that character, not plot, is the basis of her true strength, then it becomes impossible to see how her characters are structured and interrelated in her finest work. This is made very clear in the attack on *The Greatest Heiress in England*, one of the most elegantly structured and patterned of all Oliphant’s novels. To isolate one character after another and to decide not to like them, except of course Jock, is bad criticism. And, as it happens, Jock is in fact structurally superfluous. He is an observer, not a participant, but his presence in the novel is very illuminating. The detached observer is a familiar and valuable figure in much of Oliphant’s finest fiction. And exactly the same can be said of *Hester*, where, again, characters are structured in a complex and fascinating way, which the author of the appalling review is totally incapable of seeing.

I now turn to *The Globe*’s review of *The Prodigals*, which is as fiercely hostile as that in *The Standard*. The plot is summarised disdainfully and the heroine is disliked even more fiercely than she is in *The Standard*, a “weak, whining girl”, a deplorable comment which displays a total inability to see her place in the totality of the novel. The heroine, like Zaidee long before her, cannot bear to benefit financially at the expense of her brothers, however worthless they are. Here Oliphant’s ambivalence is at work; we are to see the brothers through the heroine’s eyes, but we may wish to see her as over idealistic. After all not many Oliphant heroines are willing to sacrifice themselves for men. But we cannot expect *Standard* and *Globe* writers to see anything of that nature. Ambivalence was unknown to them. Nevertheless I must now digress. It is in fact possible to find four occasions in *The Standard* when certain reviewers showed a tentative awareness of ambivalence, even though their critical terminology did not extend to the word. These are in the comments on Harry Muir, on Sandy Pringle in *Valentine and his Brother*, on the convict father in *The Son of his Father* and on the heroine of *A Cuckoo in the Nest*. But each reviewer examines

just one specific character from each novel and fails to see how ambivalence is central to Oliphant's best work. We may, however, see a degree of understanding of it in the life of Edward Irving, and also, by the same author, in the appraisal of Vincent in *Salem Chapel*.

I now return to the main theme of this Appendix. The *Globe* review of *In Trust* is far worse than that in *The Standard* and is a painful example of the conventional catchphrases of late Oliphant commentary: it is totally unworthy of her best work (Carlingford); she writes too much and consequently her quality suffers; she is often dull; Anne Mountford is an interesting heroine, compensating for the dreariness of most of the book; it might seem to be a good novel if written by somebody else. Everything here is the stock in trade of late Oliphant reviews. For example the word "dull" was popular with writers who could not take the trouble to read a novel constructively. This shows how difficult it was to get a well balanced view of Oliphant's work. We must remember the full title of this novel, *In Trust, the Story of a Lady and her Lover*. This lover is central to the theme and structure of the novel; but neither *The Standard* nor *The Globe* has anything significant to say about him.

The *Globe* review of *A House in Bloomsbury* is a complete surprise, much better than the one in *The Standard* and it needs recording here as one occasion when *The Globe* surpassed itself and showed an almost perfect understanding of Oliphant's intention in this novel and its neatly symmetrical structure. Only one mistake is made. The character calling herself Miss Bethune, but really a married woman, is supposed to be stupidly obsessed with a young man who she really knows is not her long lost son. The reality is much more interesting; she is convinced against all proof that he is her son and the other characters, including the young man himself, co-operate in a benevolent deception of her in which falsity can become truth. This sophisticated irony is beyond *The Globe*'s comprehension.

A *Globe* review of *A House Divided Against Itself* is included, although this novel was not reviewed in *The Standard*. But it is further proof of how difficult it was, at least in some newspapers, to achieve a balanced and well-informed view of Oliphant's work. Inevitably it insists that she had written nothing of the highest quality since *The Chronicles of Carlingford*; and, believing this, how can a reviewer approach any new novel with unprejudiced eyes? And yet there is a contradiction. We are told that all her work consistently maintains a good quality. (Is this a good quality at a second-rate level?) The review of *A House Divided* is friendly, but it is in every way inferior to the *Bloomsbury* review. The story is seen entirely through the eyes of the heroine Frances and a few unconventional details are noted. But the writer is quite unable to understand what this novel is really saying to us.

Oliphant's autobiography was a crucial document in promoting her valuation in the twentieth century. The *Globe* review repeats – though much more mildly – what the *In Trust* reviewer had said about the supposed damage done by overwork, although there is a slight concession that she had it in her to write excellent novels. But praise is given only to *The Chronicles of Carlingford* and *A Beleagured City* and the implication is unavoidable: all her other fiction is inferior. And this opinion will survive into posterity. Four of her biographies are admired but she is not considered a good literary critic. As with *The Standard* much space is given to her views of her contemporaries. But this is very light weight and, although *The Globe* does not disparage Oliphant as *The Standard* does, the final effect is negative.

The *Globe* reviews are listed, but not annotated, because this appendix has said everything that needs to be said about them.

GLOBE1882	21 Apr, 1882, 6, "Recent Fiction", including <i>In Trust</i> as the first book.
GLOBE1886	27 Oct, 1886, 6, "New Novels", including <i>A House Divided Against Itself</i> .
GLOBE1894May	7 May, 1894, 3, "The Library Table", including <i>The Prodigals and Their Inheritance</i> .
GLOBE1894Aug	24 Aug, 1894, 6, "Recent Fiction", including <i>A House in Bloomsbury</i> .
GLOBEA&L	28 Apr, 1899, 6, "Mrs Oliphant", rev. of <i>Autobiography and Letters</i> .